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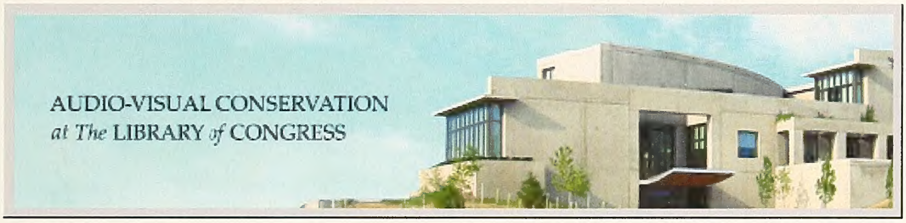

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Amateur

MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

JANUARY, 1937

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What membership in the Amateur Cinema League will bring you—

1. **MOVIE MAKERS** ■ Membership includes a subscription to MOVIE MAKERS, a monthly magazine covering every phase of amateur filming, including timely articles on all aspects of movie making technique. Not only does the magazine keep you abreast of all new developments in method and equipment, but it includes in each number several articles designed especially to introduce the new enthusiast into the craft—articles which will present fundamentals of camera operation intelligibly and enjoyably.

2. **TECHNICAL CONSULTING SERVICE** ■ The League's technical consultant will answer any member's question by letter, by 'phone or in person if the member calls. He offers advice and help on exposure, focusing, use of filters, editing, titling or interior lighting—in fact, the whole range of technical problems. This service is not syndicated, but actually individual; the consultant will give full attention to any member's problem, sending him a full discussion, illustrated with diagrams, examples, etc., if necessary.

3. **CONTINUITY AND PHOTOPLAY SERVICE** ■ The continuity consultant will aid you in planning specific films by making continuity and treatment suggestions indicating how to get the most effective results not only in the reel as a whole, but in specific shots. In addition to this aid in "planning in advance," he is always glad to make suggestions for future work. He will give specific suggestions for writing scenarios, he will prepare title wordings and outline new subjects for filming. Detailed service in planning business, professional and industrial pictures is offered.

4. **CLUB SERVICE** ■ Should you wish to organize an amateur motion picture club—either a group to produce photoplays or a club of amateur cameramen—the club department can aid you. Complete organization material, based on the experience of hundreds of clubs, is available. Program suggestions are offered and A CLUB FILM LIBRARY, made up of outstanding films produced by clubs, is circulated among clubs without charge.

5. **FILM REVIEW SERVICE** ■ You may send in any films you wish for criticism and suggestions by the technical and continuity consultants. The member will receive a detailed letter about each picture screened. Editing and titling suggestions are offered and advice on technique for the future is given.

6. **BOOKLETS AND SERVICE SHEETS** ■ Booklets covering general and specific subjects on which the movie maker wants up to date, detailed information in convenient form are supplied to members without charge. They are issued periodically and give the latest information on the subjects that they cover. They are mailed automatically, as published, to all members who request to receive them. New members may receive all current booklets on request. Booklets now current are:

   Cine travel plans—32 pages
   Color filming—26 pages, illustrated
   Scenarios ready to film—32 pages
   Titling technique—32 pages

   In addition to the booklets, numerous mimeographed bulletins and reprints are issued from time to time and are available to any member on special request. These are not sent automatically to members but are used by the service departments to fill some of the special requirements for information that come from members.

7. **EQUIPMENT SERVICE** ■ New equipment is being announced constantly, and this service will help you to keep your own equipment modernized without duplication of purchases. The League aids members in locating new equipment, in making out filming itineraries and equipment lists and in securing specific films to fill in reels. It will also lend its services to facilitate relations between members and manufacturers and dealers, if this should be requested, and will secure information for its members on conditions affecting movie making in foreign countries.

8. **MAKING BETTER MOVIES** ■ A 241 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every device and every trick in movie making that you will be likely to use. It tells you, step by step, just what to do and how to do it to get the best results from your camera and projector. It is well illustrated.

9. **FILM EXCHANGE** ■ This service on a loan basis is made possible through League membership. As a member, you may list your films in the Film Exchange for temporary loan among members and receive in return the listing, by your fellow members, of hundreds of other reels, available directly from member to member. Available only to members who list films for exchange.

10. **PUBLIC RELATIONS** ■ The League has been able to accomplish much for amateur movie makers. It secured national legislation abolishing the former duty on amateur films, under regulations that are very fair to amateurs. It has aided in opening previously closed filming areas to amateur cine cameras. Further, the League acts as a clearing house for all ideas about movie making and announces these monthly in MOVIE MAKERS, which is written by amateurs and for amateurs. Amateur needs are told to the industry that provides equipment, and often new and necessary articles have been developed at the instance of the Amateur Cinema League.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave.
New York, N. Y., U. S. A.

Date............

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $.................., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.25 in Canada, $3.50 in other countries.)

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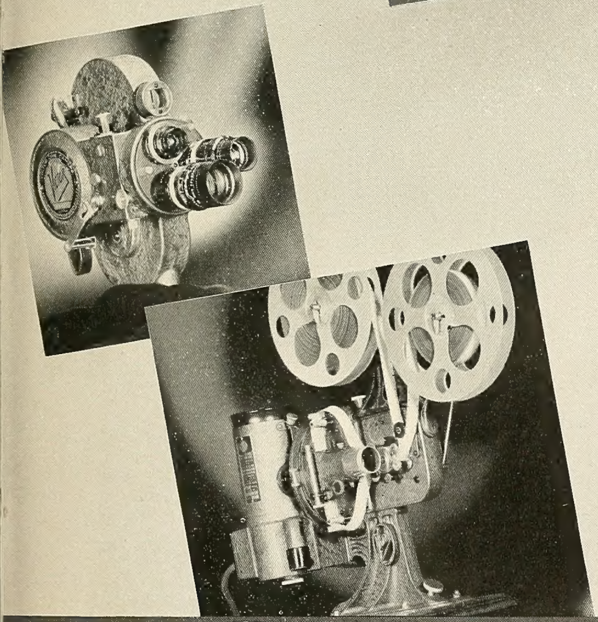

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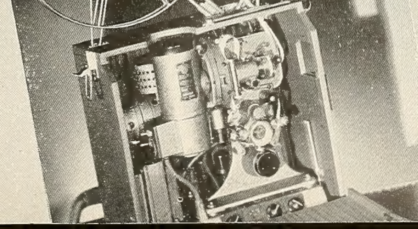

E. L. 1/25/38.

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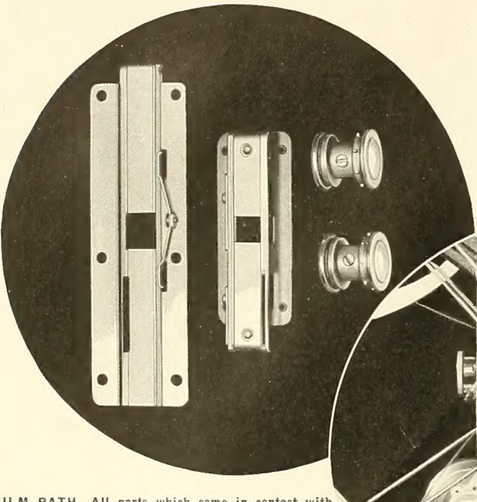

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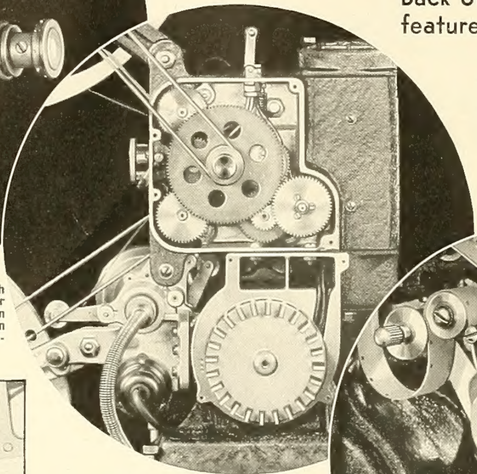

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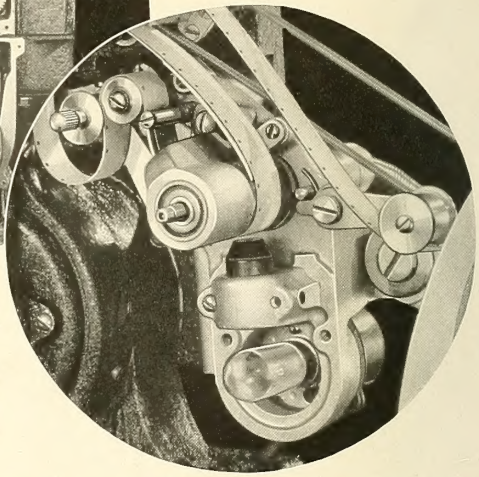

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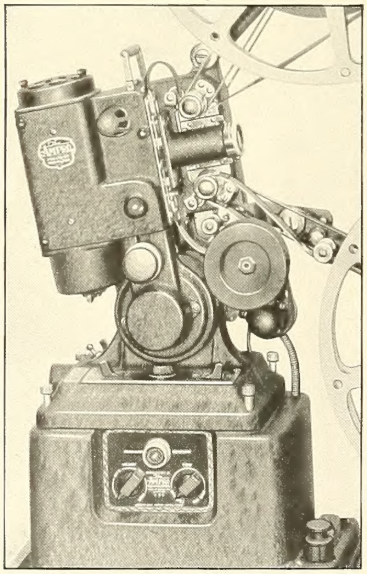

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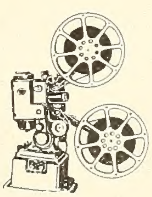

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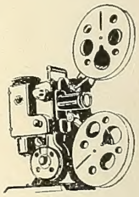

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MOVIE MAKERS

Loren R. Johnston

The magazine of the Amateur Cinema League, Inc.

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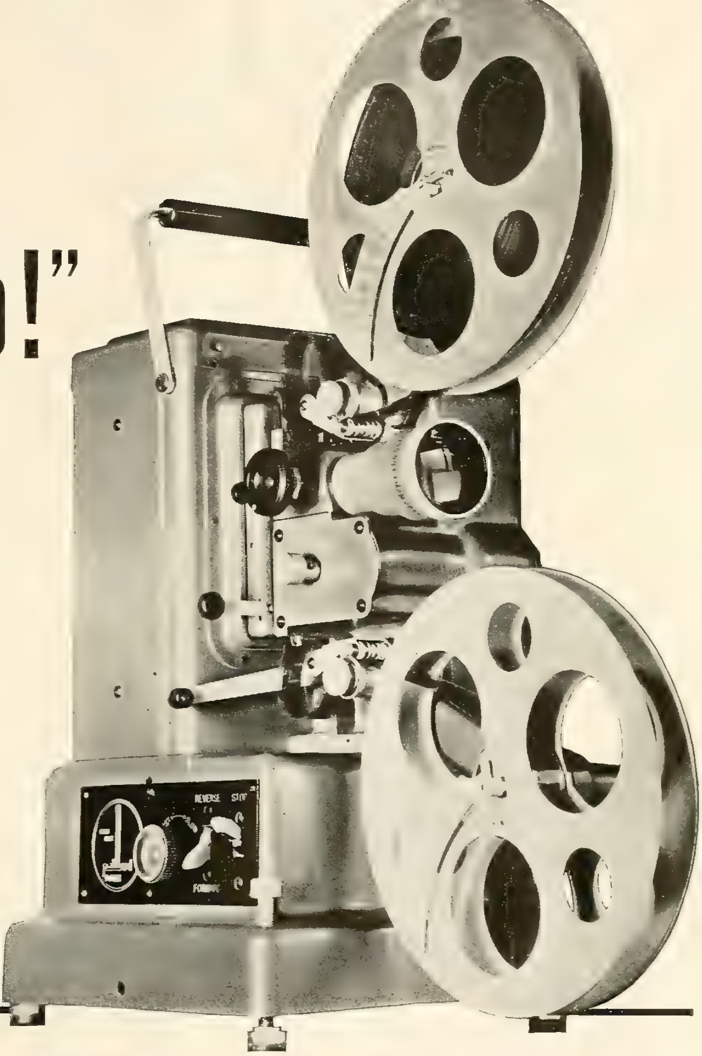

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The Model G-3 is the equivalent of three projectors in one unit. It permits of flawless projection of all sub-standard films, i. e., 8mm, 9½mm and 16mm. Changing over from one size to another is extremely simple, being effected in a matter of seconds; one knob to turn, a few chromium parts to change and that’s all! No tools or adjustments required. The Paillard BOLEX Trifilm—Model G-3, is therefore the most universal, the most comprehensive projector on the market. Its owner is not confined to one size but can make full use of all three sizes. All libraries are thus within reach and all films produced by others may be projected. The projector G-816 for both 8 and 16mm film; the G-16 for 16mm only and the G-8 for 8mm only is made with such infinite care, such great precision that the projection with any one of the three sizes is absolutely flawless.

Weight without case: approximately 14 pounds.

Price **Model G-3** with all accessories for 8mm, 9½mm and 16mm films including special 20mm Hugo Meyer lens for the projection of 8mm and special 50mm Hugo Meyer lens for 9½mm and 16mm films, with carrying case........**$325.00**

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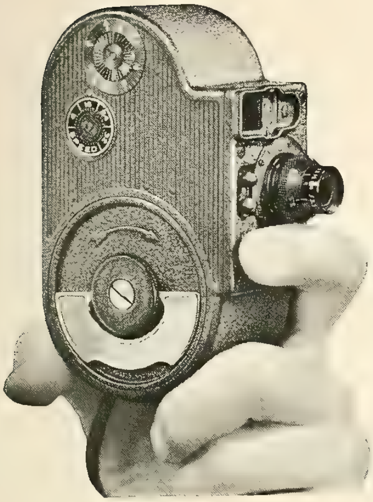

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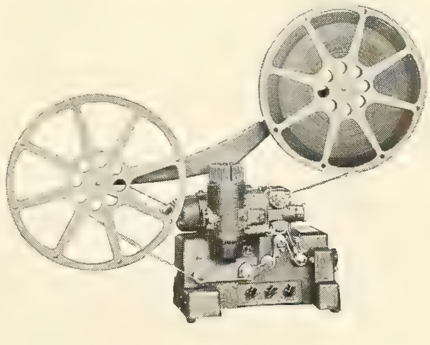

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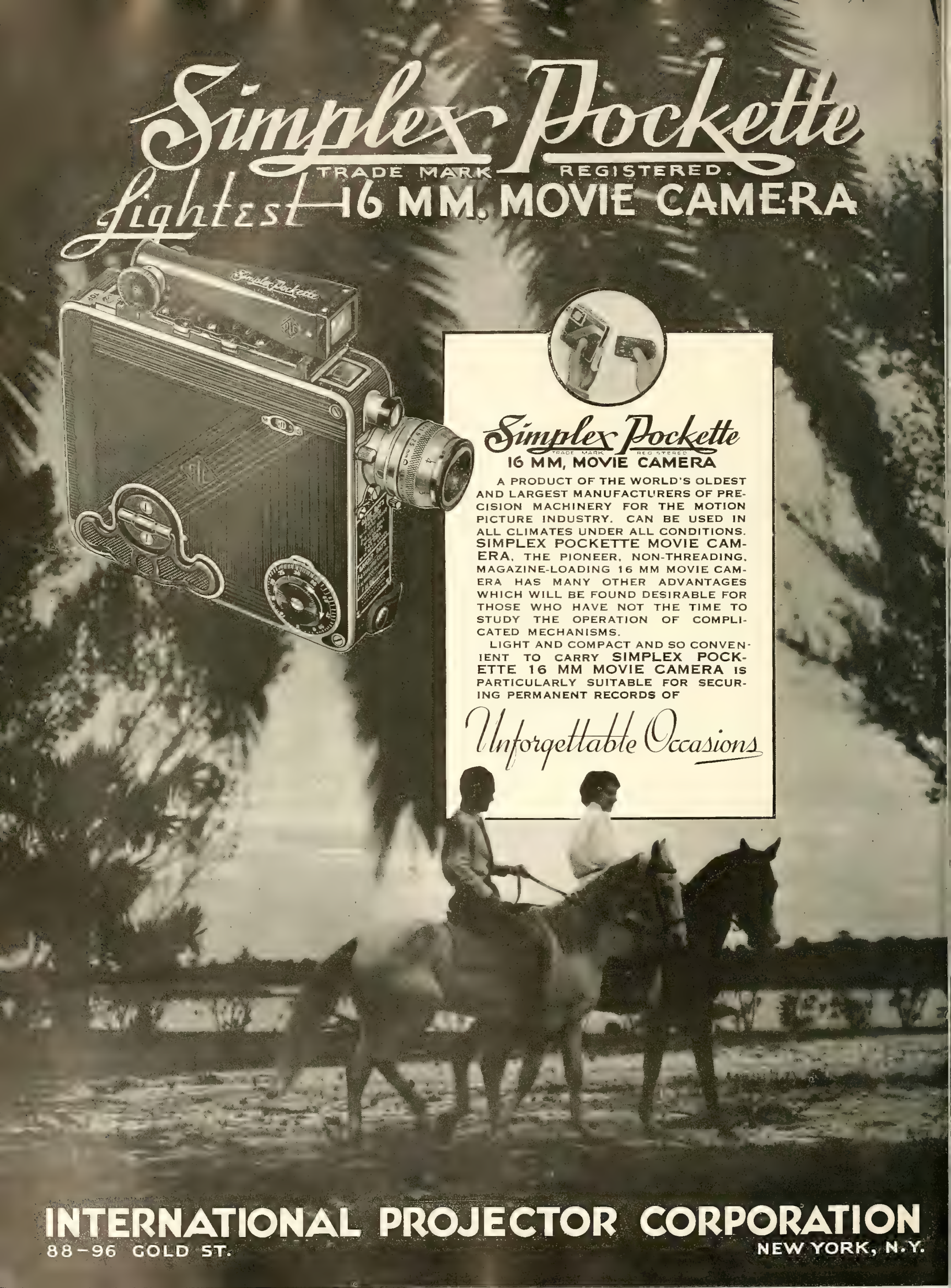

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whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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1936
1937
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Set an example

THE number of movie amateurs is increasing rapidly. The effect of the depression has been overcome to a remarkable degree. Amateur Cinema League membership is now within six percent of its highest pre depression figure. The personal movie industry reports an amazing increase in sales. Here is undeniable evidence that more and more newcomers are joining the ranks of cinematography, newcomers who have determined that they, too, will share in the satisfactions of our avocation.

A decade ago, these newcomers would have had no standard to which they might aspire; they would have followed the trial and error method that pioneer movie makers used, to learn what would bring success or failure. Today, there is a standard—the Amateur Cinema League. Fresh arrivals in the amateur movie field want to see what League members have done and they want to do likewise. Whether we like it or not, our work is an example to these beginners.

Before a movie maker, who writes ACL after his name, exhibits his screen results for the encouragement of new filmers, he ought to make sure that he has not failed in any of the essentials of a decent picture. He may not have produced footage that will rate in Movie Makers annual "Ten Best," but he should have safeguarded himself in each of the following basic necessities that should be found in any reel which he asks new recruits to see.

Does the subject matter make sense? Is this a picture about one thing or is it footage whose only uniting link is the fact that it was all taken on four one hundred foot lengths, spliced together for convenience in projection?

Was there a plan behind the filming? Were scenes recorded that will enable the picture to begin at a beginning, progress through a coherent middle and come to a definite end or were the shots "catch as catch can" items that no amount of editing can whip into an intelligible whole?

Was the camera work respectable? Was the exposure within one or two stops of the optimum, was the center of interest in focus, does a scene stand still so that the audience can look at it—were these minimum requirements of decent filming met—or does the screen present blurred and dense masses or washed out ghosts that jitter and tremble until the suffering audience closes its eyes?

Was the footage reassembled? Is the original plan improved by rearrangement of sequences, were poor scenes eliminated and were titles provided as necessary guide posts for the audience or is the screening prefaced by the unhappy, "Of course, this is not yet edited"?

Is the screening comfortable? Can the audience sit so that the picture may be seen clearly or is the screen dim, the projector out of focus and are the beholders forced to tie themselves into acrobatic knots in order both to sit and to see?

If League members have a spare place for an additional New Year's resolution, they might consider this one. "If I am to be an example, whether or no, I shall see to it that I meet these minimum specifications." To everybody who does meet them, a special gold halo reel should be awarded.

MOVIE
MAKERS

I do resolve

KENNETH FOSTER

HAVING witnessed most of the movies made by my friends, relatives and business associates for the past several years and being the proud possessor of my first movie camera, a Christmas present from my wife, I am deeply concerned that I do not repeat all the mistakes that I have seen.

I do solemnly resolve that during the year 1937:

I will read my camera instruction book.

Realizing that the camera manufacturers are keenly interested in my getting good results, I will read carefully every word in the manual and, with the camera placed in front of me, will actually look at the levers marked A and G, as well as the gadgets indicated as 5 and 6 in the illustrations, so that I will know the fundamental features of my camera as I do those of my automobile. I will also keep the instruction book in my camera case for ready and easy reference and will read it again from time to time to refresh my memory as my knowledge advances.

I will join the Amateur Cinema League.

I have read about this organization and I will become a member. The privilege of bringing my various problems to its qualified consultants, with the assurance of simple, clear and correct answers, will help me greatly. The additional hints and suggestions that they will make will probably save me many times the cost of membership. I will read MOVIE MAKERS, the League's magazine, faithfully so that I may know of the experiences and suggestions of other movie makers and so that I can keep up with the trends and advances of my hobby from month to month.

I will purchase a good exposure meter.

Although the exposure data given with my instruction book are satisfactory for average work, I realize that I am not an expert at judging the difference between *clear* and *bright*, to say nothing of *bright* and *brilliant*. I also should like to make scenes early and late in the day as well as interior scenes with artificial light for which no exact tables can be made. Then, too, I expect to take my camera on trips to the mountains, the beaches and abroad, and I do not want to have to guess about exposure and then worry until my films are processed. Not only do I want to save money by saving film, but I want the certainty of knowing that all my favorite shots will turn out well.

I will load and unload my camera in the shade.

I realize that movie film is sensitive to light, and I will avoid sunlight when loading and unloading so that I will not get the edge fog that has spoiled so many of the scenes at the beginning and end of rolls of films made by my friends. In loading, I will also keep the film from loosening on the reel so that light can get in and, on unloading, I immediately will place the roll in the metal can supplied with it.

I will remember to set the film indicator at 0 when loading.

Often my friends have forgotten to set the footage indicator when loading a new roll of film and then have had to face the problem of remembering how much was left after a few shots were made. I want the certainty of knowing that I will not be taking my last few shots on leader instead of on good film. I will also feel better if I know just how many more scenes I can plan on definitely when the film supply is low.

I will check my focus before each shot.

Relying on my exposure meter to give me the correct diaphragm reading, I will not then spoil scenes by incorrect distance settings. I know that, after a medium shot, it is often desirable to take a closeup and I realize that, in the excitement of the moment, it is natural to rush up closer and to shoot the closeup without thinking of changing the focus. When filming outdoors in bright sunlight, I will leave the focus set at twenty five feet so that, when I pick up the camera in a hurry to catch an action scene, I will know that all objects up to very close will be satisfactorily sharp. But in all other cases—particularly in filming closeups in dull light—I must check my distance setting before each scene.

I will count to ten while making every shot.

I understand, of course, that if I am trying to cover specific action in a scene, I will want to get it all from the beginning to the end. I realize that, in most shots, however, the action is general in nature, such as in a street scene. I know that I will be familiar with the scene before I film it and that, consequently, I will tend to expose too little footage. I must, therefore, remember that persons later viewing my films will be unfamiliar with what is to come and that I must present it to them so that they can grasp it clearly. They would rather not see a scene at all than to have it flash on the sceen and then flash off just as they are beginning to realize what it is. I will start my camera, then count at a medium speed to ten and then stop the camera with the assurance that the scene when shown can be observed and enjoyed. By following this procedure, I also know that the shot will not remain on the screen tediously long after it has been absorbed visually.

I will use a tripod and "panoram" slowly, if at all.

In spite of the added weight and inconvenience of a tripod, I feel that a steady picture is so much more desirable than one that wiggles and bobs around that the extra effort of carrying a tripod is well worth while. When I cannot use a tripod, if it is possible, I will rest my camera against some solid support to aid me in steadiness. In any case, I will hold the camera as steady as possible. I will avoid panoramas

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New Year precepts that all amateurs may wisely follow

Gordon Bartlett from R. I. Nesmith and Associates

Shoveling off walks is typical winter action for a film

A winter's tale

JAMES M. WHITNEY

"TO hear you and Jim rave," Rosemary Thorne exploded at her husband, "you'd think neither one of you even had a home, much less a family!"

I guess Donn had kind of asked for that crack. There never was a fellow so full of filming ideas, but it seemed that all of them centered on getting out in the country, or over in the section of town by the railroad yards or some other remote place. Why, if it hadn't been for Donn's ideas on impersonal films, *all* my reels would be family records instead of only part of them. What burned up Rosemary was that Donn never seemed to feel there was much worth shooting around his home, even though they did have a couple of youngsters almost as nice as ours.

It was our railroad film that we had been talking about that Saturday night. Donn figured we could finish up the last of the shooting on Sunday, with any kind of break at all from the weather.

Then it snowed! When I awoke about nine on Sunday, there was already a good foot of snow on the level and it was still coming down. The railroad stuff, started in the summer, was obviously out. I called Donn on the 'phone, figuring that movies were off for the day.

"Where have you been?" he interrupted. "Look, bring your two sets of lights when you come, and make it snappy, will you?"

I asked him if he'd gone crazy or what. "No, no," he replied, "but I've got a swell idea for a film!"

"With lights, in a foot of snow, in the railroad yards, I suppose? Nothing doing!"

"No, here at my house! It's sort of a family film."

I figured he must be nuts then, but told him I'd get over just as soon as I'd had breakfast, shoveled the walks and put the chains on the car. The excitement over the 'phone sounded like, "Swell, swell! A great sequence!" But Donn had hung up before I could ask him if he was sure that everything was all right. Donn Thorne making family films!

How a sudden idea gave one amateur a new cine outlook

An hour later I let myself in the Thornes' front door. Rosemary was gingerly trying to clean off the breakfast things in a dining room cluttered with Donn's own two sets of lighting units. A sly smile wrinkled her face.

She crooked her finger for me to join her, pointed toward the kitchen and whispered amusedly, "He's out there, shooting a milk bottle!"

I tried to pretend this made perfect sense, and waited.

"He thinks it was his idea," she said, "and he's already shot more than a hundred feet of the children."

I motioned Rosemary into the living room and out to the front hall, where we could talk without sounding like star chamber conspirators.

"What's it all about?" I asked.

She laughed. "He was raving because the snow had spoiled your train shooting. He said that it made everything so *different*! I said that maybe it did, but not different enough, of course, to make possible a special film based on it. For a moment that seemed to stump him, but suddenly he insisted that there were dozens of things to film if one only had the imagination to see them. I said that he couldn't mean right around the house, anyway, which got under his skin.

"We were out in the kitchen then, and suddenly Donn made a dive for one of the milk bottles standing on the table. It had frozen during the night so that the top was sticking up half an inch above the bottle.

"'Look! Just look at that,' he cried. 'What a closeup!' Then he turned, rushed to the back porch and carefully replaced the bottle in the snow. Back in the kitchen, he asked excitedly if I didn't see what a wonderful filming idea it was.

"'Winter . . . If Winter Comes! What a lot of different things it could mean to different people, even right around the house. The frozen milk, the ashcan buried in a drift, the walks in need of shoveling!'

"I interrupted to suggest that he needed to brush the snow off his feet before coming back into the house. He looked at the puddle of water on the kitchen floor and said that it was an idea for a sequence—the kids could play in the snow and then come into the kitchen, leaving puddles of water on the floor.

"Just then they did come in, begging for breakfast. Their new winter play suits looked darling, and I suggested casually that we might try a sequence of them fretting to get through breakfast and out to play. He fell for it hook, line and sinker, said that he could see the whole thing shaping up. We could start the film with a few impersonal scenes of the fallen and falling snow from outdoors. This would lead up to a window, edged with flakes along the casement, and from there the scenes would go indoors to show the reactions of a family to the first snow fall of the winter. He said that mostly it would have to center on the youngsters, and he went on telling about how he could make a sequence of them hurrying to get dressed. Then, of course, would come the scenes of them fretting over breakfast. So, we shot at least half a dozen scenes of that from medium to closeups, and the poor things really were fretting a bit before Donn was satisfied."

Rosemary paused, reminded of the children, and opened the front door to see if they were still playing in the yard. As she closed it, Donn came steaming in from the kitchen, beaming with excitement. "Hello, there! Boy, you're just in time for the real fun."

He turned to Rosemary. "Get

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Ski sequences

LOUIS JEAN CONTE, ACL

A BET forced me to do it, but it was a marvelous adventure! I had never been skiing. I didn't even know what a ski was like, but six weeks after I had made the bet, I had climbed and run down 60,000 feet of snowy mountains, and, most interesting of all, I had made a three reel picture to be titled, *Snow Symphony*.

First, I learned to ski. (This alone made the most comic reel you can imagine.) Then I spent a few days skiing in the mountains where I intended to do the filming. I took only a still camera on this trip.

I have found it very valuable, before making a film, to spend a few days "on location," studying the subject very carefully and making still photographs of scenes that seem to provide good cine material. This helps me to make a selection of interesting angles, to find the best moment of the day for filming and to obtain a background of information on the matter of exposure, since I make all snapshots at a speed corresponding to that of the movie camera.

When I feel that I know the subject well, I start planning the film with a pencil and a sheet of paper, having in front of me all the snapshots arranged to form a "photographic" scenario.

Movies of winter sports mean, above all, action and speed. These two words suggest an introduction, and here is the way I adapted it for my film.

I open with a fade in of feet walking in the snow, passing off the screen. This dissolves into another closeup of the feet of skiers passing off the screen in the same direction as the preceding shot. Then a wipe opens a closeup of skis coming straight toward the camera. When the skis fill the screen, another wipe brings a shot of a skier making a jump turn at full speed in front of the camera, raising a cloud of powder snow.

At this moment, the first title appears on the screen double exposed over a semi long shot of skiers in action. The title seems to be written by the snow thrown by the skiers' feet. All the titles that follow are double exposed on scenes of the film and come on the screen as if the wind had blown a cloud of snow.

Here is how I made the titles.

I used a step ladder as a title stand, fastening the camera on its top. Then I placed a sheet of black cardboard on the floor, between the feet of the ladder. Two flood bulbs gave the lighting, and a powerful fan the "wind." I composed the title lettering on the black cardboard with cotton. This, of course, gave soft, rather irregular lettering. When the title was arranged, and this took quite a long time, I shot the necessary footage, with the camera upside down. When the desired footage was obtained, I switched on the fan, which blew the cotton away.

If this footage is double exposed on scenes which are dark enough so that the title will appear clearly on the screen, it gives the splendid effect of snow letters blown over a living background. For variety, I change the direction of the "wind" for every title.

For continuity, I simply took the story of four young men spending a weekend in the French Alps. They climb up, camp on the summit of the mountain and ski down at full speed. When the film starts, the skiers are living in a small village. They begin their ascent through splendid snow covered forests. Then, gaining altitude, they arrive at the mountains. Then comes the danger of crevasses, and suddenly they are taken by a tempest. (I was lucky enough—if I may say so—to have a real snow storm.) They fight terribly to reach a refuge and, when they get there, they make a fire, cook, eat and go to sleep, all dressed, rolled in blankets.

What may go into good film records of snow traveling

At sunrise, they get up, prepare their skis for the descent and leave the refuge. They run down very slowly at first, then faster, up to the climax, when among the crevasses they show their prowess as skiers. Finally, the picture finishes with long shots of the four ski runners plunging down toward the valley.

This is a standard continuity plan that keeps an audience interested, and I recommend it to all. In such a picture, two qualities are necessary—perfect photography and the development of a little suspense. Here the storm and the danger of the crevasses furnished it. You may have to find other dangers—perhaps rocks and trees that imperil the ski runners.

There are a few points never to be forgotten by the movie maker shooting snow scenes.

1. Don't shoot one single foot of film if the sun is not shining, for you will have only flat scenes, without pictorial beauty.

2. Don't shoot from eleven in the morning to two in the afternoon. During these hours of the day, the sun's rays are vertical and flatten the landscape. Wait until the sun is low! You'll have deep shadows, which is what you need for good results in winter films.

3. Take some very deep yellow filters along with you. Most of the time, I used a Wratten No. 3. It gives a deep sky that makes a beautiful contrast with the whiteness of the snow.

Those who have been skiing at an altitude of 12,000 feet know that the less weight one carries, the better it is. It is not necessary to take many

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Establish skiers in early sequences of your ski film

Philip D. Gendreau

Color will bring an interior scene like this to life

R. I. Nesmith and Associates

Indoor "stills" with Kodachrome

FREDERICK G. BEACH, ACL

A FEW months ago, Kodachrome film was made available for daylight work with miniature still cameras, but only recently has the Type A Kodachrome for "stills" been placed on sale. This film, already familiar to movie makers in its form as cine film, is corrected so as to eliminate the excessive red found in incandescent lamp light, and it can be used for interior work without any kind of filter when the popular flood type bulb is employed. Not only has the Type A done away with the trouble of using a filter, but it now permits shorter exposures with the same amount of light.

Type A Kodachrome for still cameras is loaded and handled in the same manner as the regular Kodachrome, but it is designed for incandescent illumination and should not be used in daylight without the special reddish filter supplied by the manufacturer. The purpose of this filter is to cut out the excessive blue which otherwise would be present when Type A is used in sunlight. Full exposure directions for use with this filter will be found packed with each roll of Type A film.

The fundamental factor in all color photography is the type of lighting used. The indoor work has an advantage, because interior lighting can be much more easily arranged to suit the needs of color than can the natural light of the sun. An even, well diffused illumination is most satisfactory, which is in some measure contrary to the ideas that we usually follow in black and white picture making. Modeling and texture have been obtained in black and white work solely by lighting effects, whereas, in Kodachrome, they are secured by color variations and tones. Balanced or flat lighting is the most satisfactory type to use for average shots, and no study is required in order to arrange the lighting units. For instance, if two lamps are used, they both must be placed the same distance from the subject, one on each side of the camera axis.

A closeup still shot of a person is quite easy to handle and, if a lens having a speed of *f*/2.8 is available, a snapshot can be made with two flood bulbs, each at a distance from the subject of about four feet. Of course, the lamps must be in reflectors and the light from both must fall directly on the subject. In this case, it might be desirable to add another lamp for back lighting, but the light from this lamp must not be considered in the exposure calculations. Likewise, if the exposure is measured with a meter, the back lighting unit should be turned out when the reading is taken. An extra light used in this way does not have a noticeable effect on the general illumination and cannot be counted on to aid the exposure.

How new "Type A" may serve to get records indoors

An important consideration in placing lights is the character of the subject. For example, if one is filming a person with very light hair and skin, who is wearing a rather dark coat, it is obvious that the darker parts of the picture will need more light than the light portions. If enough light is used to give perfect exposure for the dark part, the face and hair would be very much overexposed, and conversely the proper amount of light for the face would be far less than that required to light the dark areas properly. This problem can be solved by concentrating some of the lighting units on the dark areas and using less illumination on the light ones. This phase of lighting for color still photography is worthy of great consideration if the best results are desired. If exposure is being determined by reference to tables, the amount of light to be added for dark areas will have to be based on the photographer's judgment, but in case a meter is used, the matter can be worked out more carefully. Then, the best procedure is to take a reading on the face, making sure that nothing else is included in the meter's field. This can be regarded as the minimum exposure point. The darker area then should be measured and lights should be added for the dark area, to bring the reading up to that for the light portion of the scene. In extreme cases, when the subject is wearing a very dark suit or a black coat, it may seem impossible to get enough light. The judgment of the individual photographer will come into play here, for he must correlate his knowledge and experience with the meter findings. Of course, this technique of lighting applies to movie making in color as well as to color still photography.

When planning lightings for color work, it is helpful to strive for what the average person would call "natural lighting," such as one would find in the ordinary well lighted room. Often, this condition can be obtained most readily by using flood bulbs in the regular lighting fixtures. These will serve to build up the general illumination in the room and will be particularly helpful when photographing groups of several people. Again, if the subject is still life, so that time exposures may be made, this type of general illumination will solve the problem readily. Placing overhead lamps in chandeliers and ceiling brackets is very helpful, especially when the fixtures are close enough to the ceiling to reflect the diffused light.

The Photoflash lamp provides an ideal light for Kodachrome "stills" and can be used in a synchronizer attached to the camera. The necessity for flat lighting makes the use of one lamp, or single source of light, perfectly feasible and gives the photographer a mobile outfit. Exposure directions for Photoflash lamps are to be found packed with each roll of film. For example, a lens stop of *f*/8

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Junior looks both ways

ORMAL I. SPRUNGMAN, ACL

THE first shot my brother and I ever made with our new camera went straight into our family album. It was a simple sequence—front view, side view, topped off with sheepish grins. If we had cropped our hair and worn a license plate, we probably could have doubled for Sing Sing brethren. It hadn't dawned on us that posed, self conscious closeups are never interesting. And so we had to find out by audience reaction that near shots of people who did things—thumbed books, lighted pipes, tied flies or wiggled their toes—were a lot more appealing simply because they didn't peer straight into the camera lens during all or a part of the exposure.

Most beginners are tempted to leave their personal closeups in with their regular films. While these casual shots "click" among those we know, they don't go so well when there are strangers in our audience. The customary plan is to take out all personal shots and to build up a series of 400 foot family album reels, arranged chronologically and amply titled for screening when requested by friends or relatives. But family "albumming" is perhaps the easiest and least interesting way of handling personal scenes.

Suppose that you have been keeping a faithful cine record of Junior's first three or four years. Your hodgepodge footage has reached some pretty big proportions, and you begin wondering where you are going to store all the reels by the time the lad reaches twenty one. Here are several suggestions for coordinating all these shots.

Retreat to the cobweb lined attic and arrange your flood bulb reflectors for a long shot of an old family trunk. After you have measured off the exact distance and set the exposure, figure out some way of bringing Mother and Junior or Sis into the scene. Perhaps Junior has asked Mother's aid in searching for a top or some other plaything, and the hunt has wound up in the attic. Junior spies the old trunk, and his interest is at once aroused. He thinks it's a treasure chest, and Mother confirms his belief by telling him that a little "pirate" she once knew has all his belongings in there.

The rusty metal lid is opened and, as Junior stares with wonderment, Mother lifts out a pair of tiny black sandals, some doll size socks and a midget dress which the little "pirate" wore. Close shots of Mother and Junior would be followed by closeups of some of the objects as they are removed from the trunk. Junior squats down, his chin cupped in his hands. Mother leans back against the trunk in meditative mood, her eyes half closed, and she is saying, "Why, I can remember when this little pirate was just a mite of a fellow, etc. etc." After this title flashes off the screen, return to a near shot of Mother and Junior, and effect a fade out.

Now fade in on some gurgling baby shots taken just before Mother and Junior left the hospital. Follow with near shots and closeups of Junior in the home nursery, his first Christmas, his giant toys, and other interesting sequences you might have captured during those early years. From this point on, simply edit chronologically, including conversational titles to carry on the continuity. Cut back to the attic scene from time to time to carry the idea that the scenes are being presented as Mother's recollections.

Select only the most appealing and best lighted sequences for your film story. Under or overexposed shots usually will detract from the piece. By all means, cut down or throw out those shots which were not properly edited when the pictures were first taken. Don't permit flared or fuzzy footage to remain in your film unless it is of very great importance and cannot be retaken.

Film outlines for two records of a child's activities

When all the early shots have been unfolded via the splicing block, return to the attic to show Junior fast asleep on Mother's shoulder. The room is darker now. The hour is late. Mother closes the trunk, rises to her feet with Junior and walks out of the the scene. The camera pulls in for a closeup of some letter blocks set on the floor. The blocks spell THE END.

Sis can be introduced as an onlooker in the attic scene or may replace Junior entirely, and Dad can participate in the scenario by letting Mother operate the camera. The possibilities here are almost endless.

Opening titles in the film may be spelled out with Junior's first letter blocks, and jig sawed letters are also handy for this sort of work. Incidentally, Junior's railroad tracks and trains offer dandy support for the camera in moving shots of titles, and Type A Kodachrome will bring out the gaudy colors in his childish toys.

Passage of time can be shown by tearing off calendar leaves, making entries in a diary or indicating in very brief scenes the coming and going of the seasons.

Instead of retrospect filming, try planning a reel that looks *forward* instead of back. Simply round up Junior and two or three of his closest barefoot pals, and take them out on a willow pole fishing trip. Pick a pretty spot beside some lake or stream for the opening scene and show the youngsters, with bandaged toes, bait can and all, settling down for a fling at the "punkinseeds." Somehow, the fish aren't biting very well, and the boys soon sprawl out on the bank and start talking idly to pass the time.

One fellow turns to Junior. "What're you going to be when

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Animals add to the natural effect in family cine shots

James W. Moore, ACL

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Focus ■ If the pictures on the screen do not seem sharp on the edges, although they are in focus at the center, the difficulty usually is due to the film curling rather than to a faulty camera or projector lens. Many a lens has been blamed for this effect when it really was caused by the film not lying perfectly flat in the gate. As a rule, it is easy to find a compromise focus that will do for the whole picture.

Projector stand ■ The top of the projector carrying case sometimes provides an ideal place to mount the projector in lieu of a table. Unfortunately, only one type of projector is designed to fit on its case. Some movie makers have overcome the difficulty by making the handle of their carrying case detachable. It is easy to do so in most instances, for it merely means cutting the rivets which hold the handle to the case top and substituting small bolts with wing nuts. These permit quick removal of the handle and enable the case to serve a double purpose.

8mm. reverse ■ If an 8mm. filmer wishes to shoot reverse motion by means of the inverted camera technique, he must remember two things about it that will make the results different from those obtained by the same procedure with 16mm. First, the scene will be reversed from left to right, and any reading matter in the shot will not be legible. In other words, the scene on the screen will be a mirror image of the actual view. This is due to the fact that, in order to have the perforations on the proper side, the film must be turned so that the emulsion is on the side opposite from normal. Second, it will be necessary to refocus the projector every time a reverse motion scene comes on the screen and again when it goes off. This also is due to having the emulsion on the reverse side, with the consequent change in the focal plane.

Fog on positive ■ Often, League members send the technical consultant short sample strips of home developed positive titles with which they are not quite satisfied. Many of these strips show the effect of fog, which cuts down the contrast. The edges of a positive title should be perfectly clear except for the camera signature or identification mark. Slight cloudiness in edges is caused either by white light reaching the film, before or during development, or by chemical fog, often the result of over development. An orange or red light is safe with positive film, but the smallest ray of white light will cause fog to show on the finished film. It is not possible to have clear whites and good contrasts with the slightest trace of fog present.

Scoring ■ Those who have difficulty in selecting musical records to use with films often can get valuable help from a phonograph record dealer. He usually is glad to view the picture in his store and, after seeing it, he can suggest selections from his stock. It is a simple matter to set up a projector in the booth where records are demonstrated.

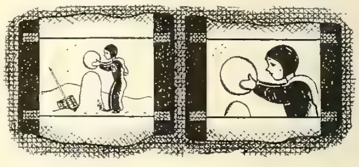
The Record Shoppe

How long=How much ■ A dependable guide to the sometimes vexing problem of how long a given scene should run will be found in the answer to a simple question, "How much is there in it to look at?" The motion picture long shot covers a lot of ground and includes many points of interest. Therefore, give it plenty of film—for example, from five to seven feet of sixteen. The medium shot is more exclusive in the number of things it shows. Thus, usually it requires less footage—from four to six feet would be a good average. The closeup, most concentrated of all shots, may often run as briefly as two feet, depending directly on how much there is to see in it. When you want to gauge "How long?" just ask yourself "How much is there to see?"

Caution ■ Film processing laboratories report that not infrequently people send them unexposed films in the belief that the rolls have been run through the camera and are ready for processing. An examination of the film before it is put in its container for shipping usually will disclose whether it has been exposed or not. On most films, the word "EXPOSED" is impressed in one way or another on the end of the film. A handy method of checking this automatically is to leave the two short end tabs sticking out on cartons in which there is exposed film. These can be tucked in when the film is to be mailed. Remember that film must not be sealed, or it will require first class postage. No notes or messages of any kind can be enclosed unless the package does go first class.

Opening with scenes ■ Try starting off your next film with scenes instead of titles. Although not a scheme that can be used successfully on all subject matter, it is a striking continuity device which on occasion will add a dramatic "kick" to the right subject. It may be worked out in either of two ways: (1) Open your film directly with a series of cine scenes, and then follow with your lead titles and the first subtitle, or (2) open on the lead titles as usual, but cut in your atmospheric shots between them and the first subtitle. In either case, the purpose of this pictorial introduction should be to catch the interest of your audience with a dramatic suggestion of what is to follow.

Smooth cutting ■ When you want to cut from a medium shot to a closer one, try doing it just as some simple action begins in the medium shot. You will find that the transition is smoother and less noticeable than if you cut from one still scene to another. Watch carefully in the editing that you don't duplicate any of the action in the two shots.



Extra parts ■ Extra projector belts are inexpensive insurance against delays in projection. A spare lamp is almost a necessity, for it is very annoying to have a lamp burn out during a show when there is none to replace it. If a projector has a fixed resistance, it is best to use a 115 volt lamp rather than a 110 volt one. It will last longer if its voltage is slightly more than that of the current supply, and most city supplies run around 110 volts. Of course, it will give slightly less light. If there is a variable resistance, the projector usually takes a 100 volt lamp, and the volt meter shows just what current it is getting. Lamp life can be prolonged if the full hundred volts are not used. Only in the case of a very large picture should the full capacity of the lamp be necessary.

Duplicates ■ Not all movie makers know that they can have excellent copies made of their black and white films. In most instances, the average person cannot tell an original from a duplicate unless the two are projected side by side. It is an excellent bit of insurance to have valuable films duplicated as soon as they have been processed, so that the original can be kept while the duplicate is used for projection.

Tape it ■ The movie maker who likes closeups (all movie makers should) will find that carrying an inexpensive cloth tape measure in his camera case will aid in securing sharper pictures. When shooting at close range, it is very difficult to estimate distances exactly and, since the depth of field decreases as does the camera distance, the need for accurate measuring is all the greater.

Filter facts ■ It takes a heavy yellow or light red filter to get those dark skies that many people strive for in the scenic shots. Most lens manufacturers supply filters, and there are any number of sizes and styles available. The League's Technical Department will be glad to advise concerning the purchase of special types to fit the movie maker's own lenses.

Minute movies ■ All you need to do is to find a pretty girl preparing appetizing food in a restaurant window for this abbreviated continuity. A man, in a passing crowd, sees a ragged youngster flattening his nose against the glass of the restaurant window. The man's face softens as he goes over to accost the urchin. Bending over to him, he says, "Hungry, kid?" The urchin turns on him furiously, upbraiding him apparently for not minding his own business, then indicates what he is really looking at. A little dumbfounded, the man looks. Show a semi closeup of the pretty girl rolling her eyes and flirting outrageously. Enthusiastically, the boy indicates by pantomime, "Ain't she swell?" The man leaves abruptly to be swallowed up by the crowd.

Be careful of the reflection on the window when you shoot this brevity; in order to get a good exposure, have the girl stand in direct sunlight, although behind the glass.

AURANT
GILES--RES

Screens ■ Each of the three common types of screens — flat white, glass beaded and silver or aluminum surfaced—has its own special characteristics which should be considered when a selection is made. The flat white surface, while lowest in reflecting power, has the ability to reflect the image far to the side so that an audience in a wide room may see the image from the side of the room as well as from the center. The silver surfaced, on the other hand, gives specular reflection to greater extent, and its brightest spot is directly in front. The brilliance falls away rapidly as the observer moves to the side of the room, and so such a screen is not suitable for a wide room. The popular glass beaded screen falls between these two extremes and seems to combine high reflectivity with diffusion so as to make it satisfactory for nearly every type of room or auditorium.

Clear titles ■ In order to get clear, clean cut impressions when typing titles, it is a good plan to use a fresh carbon paper ribbon instead of the usual ribbon. It can be obtained from most dealers in typewriter supplies and it is very satisfactory because it does not smudge and the impression is strong yet even.—*Rex Soice.*

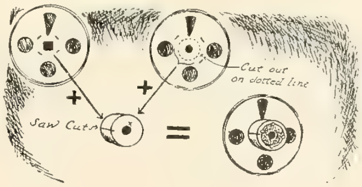
Fifty fifty ■ The fifty fifty or half and half filter, sometimes called the sky filter, is not effective if it is placed close to the lens. It must be two inches or more from the front lens element in order to filter only the upper half of the picture. When it is placed close to the lens, it has practically the same effect as a standard type filter. Usually, these sky filters must be mounted in a mask box for convenient use.

White on black ■ Those who prefer to shoot their titles on reversal film require white lettering on a black background. Yet, when the popular lettering guides are used for titles, it is necessary to use black ink. The answer to the problem is to letter in black on a sheet of celluloid or other transparent material and then to make a contact print from this on ordinary photographic printing paper, which will reverse the values, of course. If desired, this transparent sheet with lettering can be put in the printer over a photographic negative; thus a photographic background with white lettering can be produced.

Title tones ■ Contrast, that commonly sought qualification of good titles, is not a desirable end in itself. It is, rather, a means to an end—legibility. Thus, as long as there exists sufficient contrast between your title lettering and your title backgrounds to assure easy reading, you have carried contrast quite far enough. Beyond that point, glaring whites and deep blacks may become a distraction in the smooth flow of your film, since they will call attention more than need be to the intrusion of the title in the picture material. Chaplin used light gray letters on a dark gray ground in his latest production, *Modern Times.* In your next picture, why not try a little experimenting along these lines yourself?

Reflective ■ A silver surface or metal mirror is a handy piece of equipment to have in the projector case. Now and then, it is desirable to show pictures to invalids who are forced to lie on their backs. With the mirror placed in front of the lens, one may throw the picture on the ceiling, although the projector is placed in the normal position. The only change in the usual procedure is to turn the film so that the emulsion is on the side opposite normal. This brings the image the right way around on the screen.

Editing spindle ■ A simple core on which to wind short strips of film will prove a valuable accessory in the process of editing. It can be made from a wooden hub and an old tin projector spool. The hub is drilled so that the rewind spindle will go through it easily. On one end of the hub, place a tin disc that has been taken from the side of the fifty foot projector reel that has the square hole in it. On the other end of the hub, fasten the center portion of the opposite side of the reel, which has been cut down so that it is slightly smaller than the wooden hub. The drawing shows how this can be done. A saw cut in the hub provides a place in which to catch the end of the film firmly when the winding is started.



How close are closeups?

PAUL D. HUGON

HIGH and low, far and near, long shot and closeup—these are relative terms. What would be an extreme long shot in taking a cine portrait of a child would be an extreme closeup in shooting the *Queen Mary*, which explains why so many amateurs are under the impression that they have secured a closeup when they haven't and vice versa. The question is not "How many inches or feet away?" but "What am I trying to show in greater detail, and why?" The closeup would be better named a "closerup."

Take the *Queen Mary* first. A real long shot will have to be taken from almost half a mile away. Obviously it will include the whole ship, preferably coming up the river, so that the other objects in the picture establish a relative standard of size. But what will the closeup be? Certainly it will not be the whole liner at any angle, but a part of it. What part? Whatever part is of interest to the particular person who is going to see the film on the screen. If the ship has suddenly sprung into the family's consciousness solely because Uncle Ned is coming home on it, the major closeup will be a full length picture of Uncle Ned amid his fellow travelers, with enough of the *Queen Mary* (such as a life ring with the name on it) to "place" him on that ship—perhaps twenty five feet away. The shot, then, at the same time could be called a very long shot of Uncle Ned, a medium shot of Deck B and an extreme closeup of the *Queen Mary*.

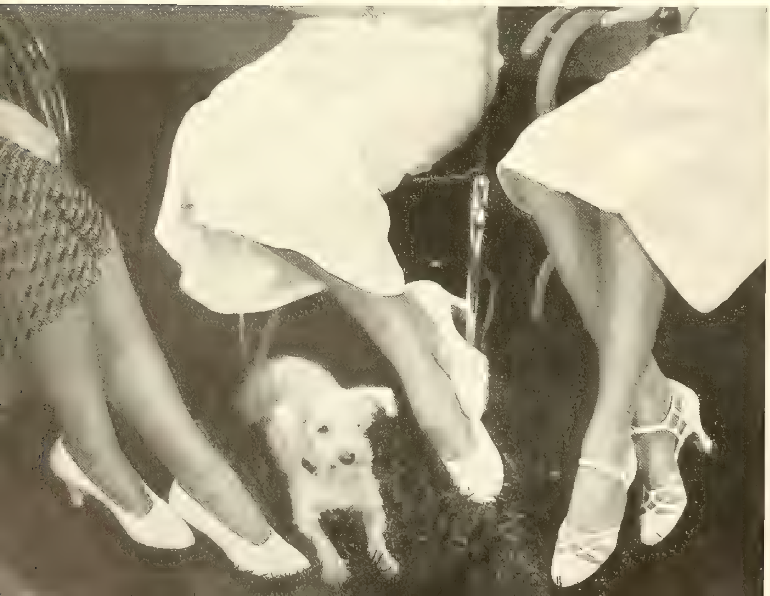
In addition to that shot, there will be quite easily a million others, any of which could be described as closeups. Whether we bother with them will depend on the kind of record we are making.

Now take the opposite extreme—a cat lapping milk. The long shot will now be at most five feet away, and the closeup may be as near as eighteen inches, showing only the nose and tongue and the side of the saucer. In this case, there will be a choice of only three or four angles for the closeup, and really only one best, because the purpose is entirely single.

Before the psychology of the closeup had been worked out fully, every cameraman tried to outdo the others in mere size of image. A girl's face that completely filled the screen was an accomplishment in itself. The public gazed in surprise. But what did that do to the story? It was not long before the producers discovered that human faces, especially in make-up, do not lend themselves to excessive magnification. A huge study of wrinkles and grease paint never enhanced the dramatic tenseness of a situation. Yet the closeup is priceless, so long as it does not attract attention to itself merely as a freakish effect.

What do you want to make emphatic is basic question

Forbath & Rejane from R. I. Nesmith and Associates



A medium shot of the dog but also a closeup of the legs

Generally speaking, there are two purposes that are served by magnification; one is to exclude unwanted action, thereby focusing the attention on one, and only one, person, act or thing; the other is to make detailed action clearer by making it larger. To return to the previous example, what more could we know of Uncle Ned's return from Europe by inserting a huge closeup of just his eyes? The maximum size of any closeup is easily determined by that test—is the gain in understanding or feeling proportionate to the increase in size? Is the shot near enough to exclude all that is unwanted and is it still far enough to include all that is relevant?

Most amateurs, however, feel terribly daring if they ever come within speaking distance of their subject. It was many years before the still photographers had the courage to imitate the movie man and to cut off the feet. True, there is character in a foot as well as in an eye, but it is so much less obvious that it may be considered purely accessory to the personality. In a portrait, the closeup is the camera's attempt to restore the proportion of interest which is experienced by the living spectator, but lost in the distracting completeness of the machine made picture. Since we do not want to distort the body to get this emphasis in one scene, we present first a long shot of the whole figure, to be immediately followed by a view of the head alone. And since an object is seen by us through two eyes, while the camera has only one, it is necessary to get much closer with the lens than in personal vision. To find out how near, close one eye and walk up to the subject until it looks right.

Between the two extremes of getting too close and not getting close enough, the choice depends on the subject. With a person, the cameraman should stay on the discreet side, so as not to reveal details that had better escape the eye. A head should include the neck and perhaps some of the shoulders, against an out of focus or neutral background. With an object, on the other hand, the cameraman should risk coming much too close—yes, perhaps within inches—since this completely alters the relative etching of the picture and tends to make the exact position of each part much clearer than a longer shot.

It is in amateur industrial pictures that cameramen fail most commonly to get close enough. It is difficult to imagine a mechanism of any kind which will not be much more thrilling if given a series of closeups. Some of these may be for pictorial effect only—belts, pulleys, levers at the oddest angles and with the oddest lighting; others will be for clarity—the sealing action of a box making mechanism, the accurate drilling of a fine press, the delicate tracing of a line on a copperplate, the operation of the almost human fingers of the machine. Back of each of these shots is the perpetual question, "Who is going to see this picture?" A film is not to be produced in the abstract, in the hope that it will suit that mythical person, "Everybody." In practice, Everybody means Nobody. The most pathetic example of that verbal delusion is the man who wants "any job," which term

[Continued on page 36]

Philadelphia Cinema Club members on a recent cine outing

Lehman

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Chicago chooses ■ At a late annual election, members of the Chicago Cinema Club elected the following as officers for the coming year of club activity: Charles Schelter, president; J. P. Fitzwater, vicepresident; M. S. Lotterman, treasurer; Peter S. Bezek, secretary. Serving with them on the board of directors will be S. F. Warner, ACL, R. W. Smith, R. C. Asper and F. Delhaye. Harry G. Aschoff, ACL, will carry on as corresponding secretary. Features of recent meetings have been a screening of 16mm. sound films by Charles Bass, of the Bass Camera Company, and the presentation of *Six Months Shooting in Off Spots of the U. S.*, by Paul Klugh, ACL.

At Mount Kisco ■ *Motion Picture Effects and Their Uses* was the subject of an informal discussion led by James W. Moore, ACL, League continuity consultant, at a recent meeting of the Mount Kisco Cinemats, in Westchester County, N. Y. Listing the subtitle as the most retarding device of all, Mr. Moore outlined the relative values and uses of the fade, dissolve, wipeoff and cut. An animated open forum followed the prepared part of the discussion, and the program was rounded out with a screening of *Ultima Thule* and *Birds of a Feather*, from the League's Club Library, and members' films by Kenneth V. Bloomer, ACL, and Dr. Kenneth Fish.

'Phone club forum ■ The practice of hearing from its membership on subjects in which one or another of them might be particularly interested or able was carried forward recently by the Movie Group of The Telephone Camera Club of Manhattan, ACL, with real success in discussions led by Ralph Lundry, John Rabbitt and Mr. Akehurst. Their subjects were, respectively, *Production Problems in a Junior Group*, *The Problem of Exposure* and *Reversing Your Own Films.* On the same program, Irving M. King, leader of the Movie Group of the Brooklyn Edison Camera Club, discussed the possibilities of 8mm. film and equipment in connection with the normal problems of home filming. He showed, it is reported, that for practically every purpose of average movie making the smaller width was a satisfactory equal of 16mm. film.

Detroit doings ■ A practical demonstration of what to shoot and how to shoot it in making a family Christmas film was a featured item at the late November meeting of the Detroit Society of Cinematographers, ACL, in Detroit, Mich. Effective and easy lighting setups for the tree shots and also for the invaluable reaction shots of the family members opening up their gifts were outlined by club experts, with a running commentary of continuity suggestions on the side. On the same program, Dr. Katherine Chamberlain, professor of photography at Wayne University, discussed the possibilities of home reversal for the amateur, and the J. L. Hudson Company gave a demonstration of the latest in 16mm. sound on film projection equipment. The Detroit club meets on the fourth Monday of each month in the auditorium of Detroit's Highland Park Library.

In Buenos Aires ■ Greetings and news of the Cine Club of Argentina, in Buenos Aires, were brought to the League recently in the visit to headquarters of Carlos Connio Santini, one of the officers of this active and able group. First organized in 1932, the Argentine club lists more than a hundred and fifty members and offers programs of interest both to amateur movie makers and to still photographers. Associated with Senor Santini on the present board of directors are Dr. Juan C. Podestá, president; Roberto G. Arzeno, secretary; Enrique M. Torres, treasurer, and Enrique de la Cárcova, Francisco I. Miller, Oscar Bonnello and Alfredo B. Lopez.

L. A. competes ■ Fourteen films were submitted by as many members in the November contest of the Los Angeles Cinema Club, the last informal competition held by that group before its Grand Prize contest which has just been concluded this past month. First award in the November judging went to Fred L. Wright, ACL, for his *Catalina Island*, with R. J. Lanford taking second place with *Bee Industry*. Unrated entries were *Indian Dance*, by Fred W. Orth, ACL; *Comic Scenario of a Beach Rescue*, by Franklin Skeele; *California Missions*, by Guy Nelli, ACL; *Lake Louise*, by Frank C. Winter; *Views About His Home*, by Major F. J. Rutland; *Tournament of Roses Parade*, by R. E. Minger; *Child Chronicle*, by Ed. Pyle, ACL; *Panama Pacific Exposition*, by W. E. Poole, ACL; *Sunlight and Moonlight Effects*, by Elton W. Walker, ACL; *Yellowstone Park*, by James H. Mitchell, ACL; *Yosemite Valley*, by A. Freebairn; *Boulder Power Celebration*, by Dorothy Burke.

Talk on titles ■ A clinical screening of members' films and a discussion and demonstration of titling were features of late meetings of the Toronto Amateur Movie Club, according to *Shots and Angles*, club bulletin. Alan Moorhouse, ACL, reelected president of the club, presented the program on title making and

[Continued on page 40]

Getting good projection

F. IRVING JEWELL

MOST cine amateurs give projection far too little attention. Yet it is accepted as axiomatic in the theatrical movie world that good projection will aid even a mediocre production, while poor projection can ruin the finest photography. Personal movie shows deserve at least a modicum of preparation.

Take a tip from your local theatre; keep your projector in perfect condition and learn to run it so that it will deliver the full amount of screen quality that its manufacturers intended. The veriest tyro can get something out of a machine, but it takes a careful workman to realize its potentialities to the fullest.

No matter what make of equipment you possess, the first step to perfect projection is to study your instruction manual thoroughly. Read it from cover to cover two or three times and have your machine beside you for easy reference. In this fashion you can master the essentials of projection technique and the care and threading of the film. If your copy of the instruction book is lost, write to the manufacturer for a new one.

However you approach your projector, realize that the brains and skill of many highly trained engineers are responsible for its integration in the form in which it was sold to you. It is a precision mechanism involving many scientific principles, and some of its components are delicately adjusted to provide the maximum degree of perfection in performance. It should receive as much care and careful treatment as a fine watch.

A good projector is a quiet one, but it will stay that way only if you take care of it. A case or cover should be used, at all times, to protect it from dust and grit, which, in time, will cause excessive wear on the bearings. Keep the machine clean and properly oiled, the lenses clean and the film path free of dust and dirt.

Oil your projector frequently, but avoid the use of much oil at any one time. It should be sufficient to place one or two drops in the proper receptacles before each long show or before every second short one. Use the oil which the manufacturer of your specific instrument recommends. He knows the amount of friction between its moving parts and what type of lubricant is best suited to minimize it.

If you use too much oil, you will, in all probability, find the lenses covered with a fine film of oil which collects dust and hampers the passage of light to the screen. Further, if too much oil is used, the film passing through the projector may become spotted with it, which will seriously impair the screen quality in later showings. Oil in the motor means poor operation, sparking and heating. After a few sessions of that sort, the projector may have to be sent to the manufacturer for repairs.

Make a habit of inspecting the sprockets, film gate and claw mechanism after each showing of films. Deposits of emulsion collect slowly during the passage of film, especially from freshly edited films on which there may be particles of emulsion that were scraped off in splicing. Fresh deposits can be removed with a moistened wad of soft cotton on the end of a toothpick. *Never* use a metal instrument, which will scratch the film gate. Each rough spot on the gate means subsequent abrasions on films which are shown on that projector. Clean the sprockets with an old toothbrush. Doing this means freer passage for the film, and the machine will be less noisy.

After films have been returned from processing, it is wise to allow them to "set" for three or four days before running them through the projector. Recently processed emulsions, although dry, are not completely set or hardened until several days afterward and are known as "green." They are easier to scratch at this time than at any other. It is hard to restrain your curiosity, so clean your projector carefully, run the new roll through once and then put it aside for a few days.

Care of projector is a prerequisite to good screening

Be sure to check frequently on the action of the takeup spindle. It should turn freely, and yet there should be sufficient tension to wind the film securely on the reel. The upper spindle should turn easily, but have a slight amount of tension, or, on some projectors, the film may wind in a series of jerks. That is bad for the film in more ways than one. It may tear perforations, and it certainly will cause "cinching" of the film on the reel. Equally bad is the action of the uneven takeup reel, which may slow down enough to permit a large loop of film to form and then speed up abruptly to compensate for the slack. If any of these defects are present, there is a job for your manufacturer's repair service.

After you have inspected and lubricated the mechanical part of the projector, the optical system is next in line for attention. A good plan is to start at the rear and work forward, taking each item in its proper sequence. The reflector behind the projection bulb comes first. Make sure that it is properly centered if it is adjustable. When the reflector is out of its proper alignment, dark rings or spots may appear on the screen, or an entire side or corner may be dark by comparison with the center of the field. The way to check this, as with the similar lamp adjustment, is to run the projector without film and to throw the beam on a clear, even white surface.

Don't wait for your projection lamp to burn out before you replace it. A good projectionist uses a bulb until the inside of the glass envelope begins to darken and the filament to sag. Then he replaces it with a new one. Old bulbs can be used in your titler.

Never attempt a projection program without having a spare lamp handy. What are your impressions when, on one of those rare occasions, you have to sit in a dark theatre while the projectionists back in the booth make frantic efforts to rectify some damage and get the picture back on the screen?

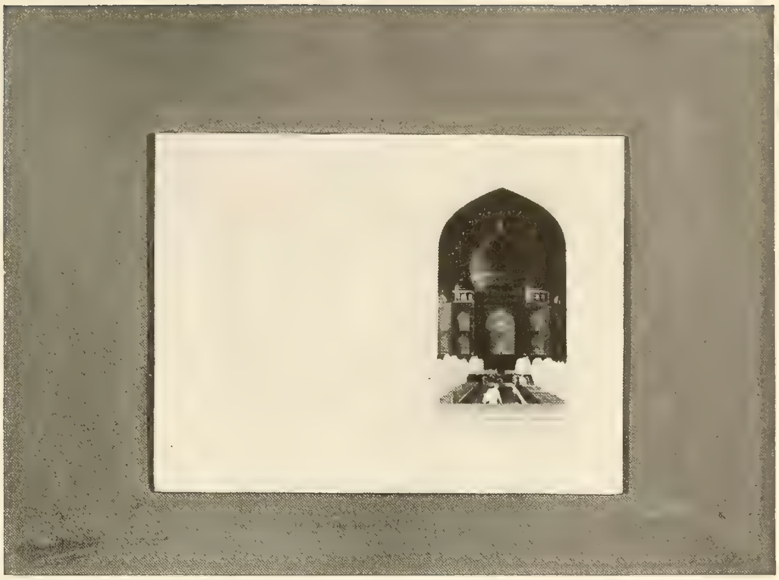
The lamp should receive the same care in alignment as the reflector, and both it and the reflector should be cleaned carefully before reassembling the machine.

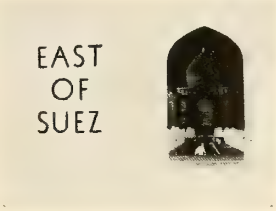
To align the lamp, remove the projection lens, start the projector, empty of course, and hold a white card a few inches in front of the machine. By moving the card back and forth, you will find the place where the image of the lamp filaments will be focused clearly on the card. In the case of the biplane filament lamps in use today, there should be a solid bank of coils which extend to all edges of the image as it is projected through the aperture plate. With the older type of lamp, the images of the coils themselves should be brilliant and should alternate with the less brilliant images of coils as reflected in the mirror behind the lamp. If the spaces are empty, or if the top, bottom or side of the coils shows, then the lamp is out of position and should be adjusted.

In front of the light source are the condensers which gather the light from the bulb and reflector and refract it from a diverging to a converging beam in order to send more light through the projection aperture. These lenses should be free from dust and oil. They are mounted loosely, but don't make the mistake of tightening the mounts, or the intense heat from the lamp may cause them to crack by expansion.

The theatrical projectionist wipes out the aperture, or gate of his machine, with a camel's hair [Continued on page 36]

At the right is a title background for positive film, ready for use in a small titler. Trim it around the outer edge of the gray border, and it will fit in the holder. The lettering should be done in black well within the white area, for that is the field actually covered by the lens. Below is a sample of lettering that may be produced with the aid of a guide.





R. I. Nesmith and Associates

Titles with positive film

H. B. MILES, ACL

Methods that will aid home worker who makes his own

POSITIVE film is used extensively in title making because it is convenient and inexpensive. Since black and white values are reversed with positive film, it is possible to obtain clean white lettered titles on a dense black background by photographing white cards, either typewritten or lettered in black with pen and ink. A new and most efficient lettering outfit recently put on the market enables anybody to do good lettering. The film is easily handled and developed, and it is possible to show the title in your projector in about an hour after it was photographed. The film is relatively cheap for users of both 8mm. and 16mm. cameras, the cost being only about one dollar a hundred foot roll. Title costs are cut to approximately one cent for 8mm. and four cents for 16mm. when you use positive and do all your own work.

Aside from low cost, ease of handling and the good results that may be obtained, positive is the only film that can be used to title appropriately either color or black and white subjects. It is available with the base tinted in a variety of colors besides the regular clear base.

Of course, developing your own positive film titles requires certain facilities and experience. However, it is easy for the average movie maker to acquire both of these.

Almost any place, from the family clothes closet to the kitchen sink, may be used as a dark room, and any dark room lamp, including the inexpensive candle type, will answer the purpose. You even may work satisfactorily by the light of a common red bulb of low wattage, provided that you do not allow the direct rays of the bulb to reach the film. The illumination from your dark room lamp will enable you to remove the bulk film from its container and transfer it to the supply spool of your camera. Load the spool with only as much film as your developing facilities will handle. A convenient length for tray or spool development is about eight feet. Thread the film in the camera in the usual manner, being sure that the emulsion or dull side of the film faces the camera lens. Make it a habit to replace the unused film into its container immediately, even before you close your camera, for this practice will sometimes avoid spoiling your bulk film when you inadvertently expose it to light.

Since typewritten letters, pen and ink lettering, animated cartoons or cutouts from magazines are used for the most part with this type of film, a titling device is generally needed. Artificial light should be used in title making because uniform illuminating conditions can be duplicated most easily by this means. Place the title card in the holder and use a 100 watt frosted lamp to illuminate the title. Hold the lamp over the camera, being careful that the direct rays do not enter the lens. Be sure to see that the card is evenly illuminated. Set the lens diaphragm on the camera to about *f*/3.5 and run the camera as long as it takes you to read the title over twice. Turn out the lamp or hold a card over the lens and run through two or three frames before making the next title. The blank frames will be helpful when cutting up the titles preparatory to splicing them into the film.

Although there are many good contrast developer formulae, the following one has always been a favorite. In a graduate or quart fruit jar, place 8 oz. of water, heated to 125 degrees, and into this dissolve three eighths of an ounce each of sodium bisulphite, hydroquinone and potassium bromide. Add enough water to make 16 oz. In another jar containing 16 oz. of cold water dissolve ⅞ oz. of sodium hydroxide. (Always dissolve sodium hydroxide in cold water.) While stirring the first solution briskly, add the second slowly, and you will have 32 oz., or one quart, of developer which is placed in a tray or can. Fill another tray or can with plain water and, in a third tray, prepare the fixing solution as follows. Dissolve in 32 oz. of water the contents of a half pound package of acid fixing powder. You now have all the ingredients necessary.

When the solutions in the containers are at approximately 65 degrees, immerse the film in the developing solution for three minutes, wash for ten sec-

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Practical films

■ A one reel, 16mm. film depicting the modern equipment and operation of the Douglas Photo Shop, of Bath, Maine, is now in production by Herbert L. Douglas, ACL, proprietor of that photographic studio. In this picture, which is intended for screening before the public at luncheon clubs and the like, Mr. Douglas will approach his subject matter from the human interest point of view, trying to emphasize the sentimental value of good family portraits and the practical value of good snapshot photo finishing. The reel will be added to a program of Kodachrome topical and travel films which Mr. Douglas presented throughout last winter in similar screenings.

■ More than 65,000 children and adults, from the first grade of school to American Legion meetings, already have seen the 1600 feet, 16mm. Kodachrome production, *Story of Linetta*, produced last year by Franklin Judson, ACL, for the Adohr Milk Farms, of Los Angeles, Calif. In this feature length publicity picture, Mr. Judson has portrayed, with unfailing technical excellence and a genuine feeling for smooth cinematic design, the birth and growth to maturity of the famous Adohr Guernsey, *Linetta*, judged grand champion of her breed at the California State Fairs of 1935 and 1936. Save for the fact that practically all the scenes take place on Adohr farms and ranches, the film is devoid of advertising as it tells a simple and satisfying story, replete with human interest. Adohr Milk Farms present it free of charge throughout Los Angeles County, supplying a projector with operator and complete musical accompaniment on disc.

■ Packing asparagus and tomatoes is the subject of a three reel picture recently made by Dr. A. C. Whitaker, jr., ACL, of Bridgeton, N. J., for the sales department of Edgar F. Hurff Company in Swedesboro, N. J. All the processes in canning, from picking or cutting the vegetables in the field to the final consumption of the canned product, are shown in this picture. Filming the work in the field, as well as all the details in the processes of canning the vegetables, presented Mr. Whitaker with varied problems, and he credits the even exposure throughout the picture to his exposure meter. S. Knapp prepared the continuity and wrote a lecture accompaniment which may be added on a sound on film print.

■ *Idle Hands*, first shown at the Annual Congress of the American Prison Association last fall, is believed to be the first 16mm. study that has been made of the problem of prison idleness. The picture, which was filmed inside three Maryland prisons, was produced for the Maryland Commission on Prison Labor, by Milton Stark of Baltimore. It will be shown to business, civic and religious organizations throughout Maryland to awaken citizens to the serious problem of convict idleness.

■ The personnel and chief items of physical equipment of the Havana, Cuba, office of R. C. A. Communications, Inc., have been pictured in approximately four hundred feet of 16mm. film by H. H. R. Thompson, ACL, manager in that city of the Compania Petrolera Shell-Mex de Cuba. Mr. Thompson's film has been delivered to the New York headquarters of R. C. A. by W. H. Graff, a staff member of that company, where it will be used for record purposes.

The non theatrical movie as used for various purposes

By Cornelia Weston, in National Salon, Oval Table Society

Transportation aids may be contrasted in business reels

■ To meet the need of an efficient medium for teaching life saving technique, the Red Cross turned to the movie camera some years ago. However, it was found that the pictures made above water were often misleading and inconclusive because the reflection and distortion gave the student little idea of what was occurring under the surface. The Red Cross solved the problem by building an underwater case for its movie camera and making its instruction films partly above and partly below the surface. The Red Cross movie makers selected one location for all underwater scenes, and filming was undertaken only after a long series of tests of exposure and lighting. Upon this basis, a standard filming technique was evolved, and the Red Cross is now ready to release an unequaled series of underwater studies of swimming and life saving technique. Some of the reels have been used already at the Red Cross national aquatic schools, reports Douglas Griesemer, director of the Roll Call.

■ Last fall, S. D. Samson, ACL, of Providence, R. I., turned his 16mm. sound on film projector and film library to good account in creating community good will for his store, which deals in furniture and automobile equipment. Every Monday evening, he offered a free open air movie show on a vacant lot adjoining his store, and he found that he was entertaining over three thousand people at each performance. He used an eight by ten foot screen, and his guests sat on benches, in cars or on the ground. The only drawback is that he found that it took three men over an hour to clean up the open air theatre each morning after a show.

■ The work of the Texas Forest Service, ACL, in protecting and propagating the timber stands of the four Texas state forests will soon be presented in representative detail in a three reel, 16mm. publicity film now in production by the Service. S. L. Frost, assistant forester, is the man immediately in charge of this important project, which is being carried on under the supervision of E. O. Siecke, director of the Forest Service. A treatment carefully planned in advance will place the emphasis in the film on the value of the forests as places of wealth and beauty to the citizens of the state.

■ To make clear the four chief phases of its work to more than seven thousand potential subscribers in the metropolitan area, this past fall, the Inner Mission Society, a Lutheran welfare agency in New York City, enlisted the aid of substandard movies. The production, made un-

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The U. S. cine South

EPES W. SARGENT, ACL

WHEN northern skies grow leaden, movie makers often take a vacation cruise and find new subjects, all the way from Bermuda to Buenos Aires, according to their time and purse. Many of them appear never to have thought of their own southland for filming diversion when they plan their winter vacation. Yet there is plenty to be found in both Florida and Southern California, well worthy of the attention of the most selective movie camera.

Where time is brief, Florida seems to have the call of the Easterner. With the modern trains, it is easily and comfortably accessible. It lacks the wide variety of shooting that California has to offer, but there is enough to keep the most energetic cinematographer busy for a fairly extended season, with a reserve for next year.

Thanks to the news photographers and what they call "leg art," the impression has been created that Florida scenery consists almost wholly of palm trees and bathing girls. This bathing girl stuff is mostly synthetic. In the Florida resort towns, it is considered unpatriotic for girls to whom nature has been kind to shy from the cameras. The chambers of commerce see to it that there is plenty of beauty parade, then the girls go back to high school and the winter influx sets in. There is plenty of bathing suit material if your bent runs that way. But it is possible to shoot industriously and get exquisite footage without even showing a bathing cap.

At times, some splendid shots can be made of the rivers, notably the St. Johns, full from bank to bank with lovely water hyacinths. There are steamers that go up the river from Jacksonville, and, from them, the traveler may shoot either bank without the aid of a telephoto lens. He can get an amazing variety of sub tropical shots, with perhaps an alligator or two.

If time permits, a side trip can be made to Fernandina, which sixty years ago was put forward as the north Florida port. For some reason, it lost out to Jacksonville, forty miles up the tortuous St. Johns, and it now remains pretty much what it was when it was one of the ports of call of the blockade runners during the Civil War.

Sports scenes give welcome variety in your travel reels

But most of the shooting will be done down the peninsula, with St. Augustine the first "must" stop. On the way down, try to get a shot of one of the trains on the feeder lines. The trainmen can tell where these are to be met. Shoot to get your own massive locomotive in contrast to the wood burners, some of which have been in service a half century or more, and look it. If time permits, a trip on one of these feeder lines will supply a couple of hundred feet of really interesting cine material.

Tropical areas in southern states call for filming

If you can remain in St. Augustine a couple of days, you can find plenty of subjects, starting with the old Spanish Fort. If you are continuing south, ignore the yachts and marine stuff here, but look up the oldest house and drive into the country for turpentine camps, pine barrens, and perhaps you'll encounter a road gang.

Palm Beach will, of course, be one of the objectives, although Miami offers a greater diversity of shots. You'll want beach sequences, shots of the gorgeous hotels (unless you sanely prefer post cards of the latter) and the bathing pools and playgrounds. You can, with a little investigation, make up a short reel of a busted boom or perhaps you will catch another in the making.

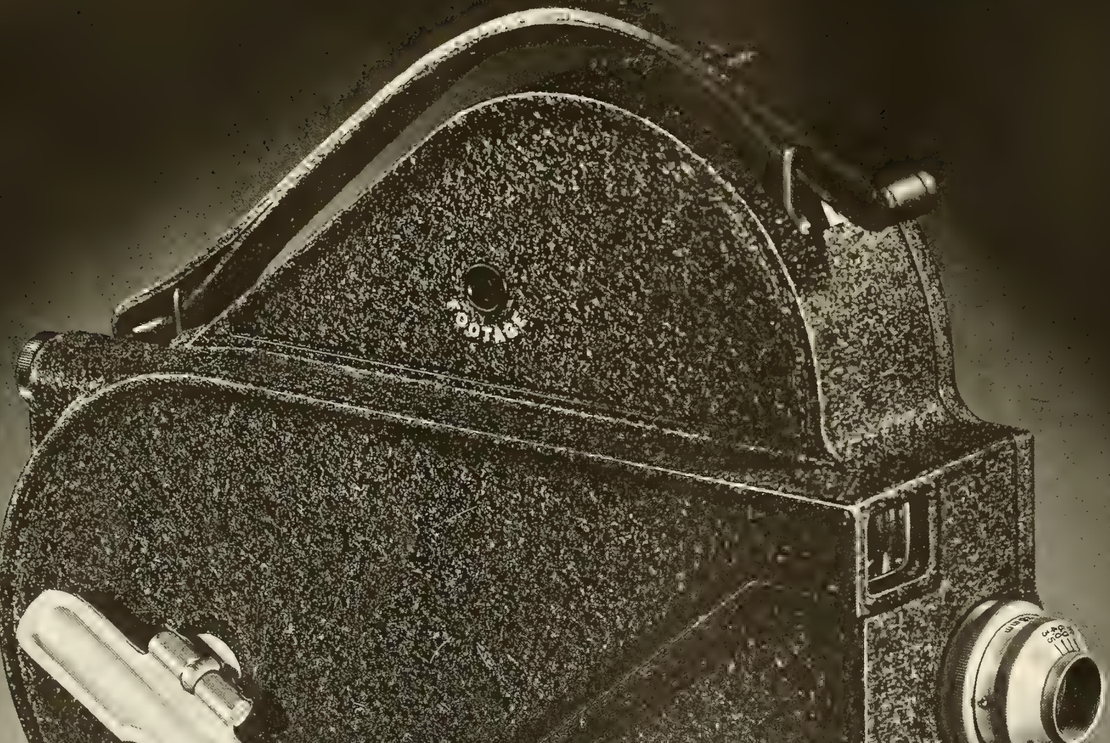
By all means, film at least one fishing trip. If one of the party is fortunate enough to hook a sailfish or a big tuna, there is material there for a record in itself. Do not be in a hurry and exhaust your film in the first few minutes. The action will last longer than that. Remember that it is a fight between the fish and the fisherman, with the angler supplying the closeups which give variety. Get a few feet of just the reel being played, get further back for a general view and come in closer for facial expressions. Cutting these into the distant shots of the leaping fish will give you something real.

Sponge fishing and the "spongers" will be worth a little time, and you may be able to get some footage of the coral hunters, although there will not be much to picture here. There will be some gorgeous marine material, with palatial yachts at anchor or going and coming, and on the west coast you can spot the privately owned islands with their luxurious homes. Tampa will give you a lively Spanish settlement and the cigar factories, and in St. Petersburg you will find the mid western retired farmer in his winter paradise, pitching horseshoes and swapping yarns. He is almost a local type. Yes, there's plenty of movie material in Florida besides the palm trees and bathing girls of the theatrical newsreels.

For those who can spare the time, Southern California will prove a happy hunting ground. The real reason the studios stayed there was not the sunlight, but the more important fact that within a comparatively limited range may be had a greater variety of scenic background than is to be found anywhere else. From San Pedro, the port of Los Angeles, steamers run to Catalina, carrying the one day trippers and the more affluent who plan to spend a longer time at the hotel. On the western side, seldom reached by the trippers, is some of the most photographed terrain in the country. It was here that the Sea Hawk made his lair in a stucco Tripolitan city, and it was here that Captain Blood achieved his deeds of derring do. Hundreds of picture heroes and heroines have been cast [Continued on page 41]

Philip D. Gendreau

A New


FOOTAGE
CAMERA SPEED
NORMAL
INTERMEDIATE
SLOW MOTION
CINÉ-KODAK
MODEL E
EASTMAN KODAK Co.

READY
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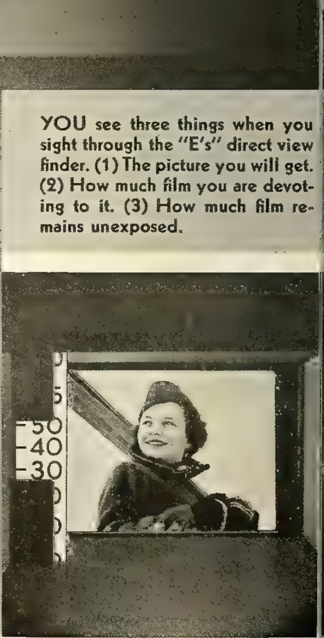
1st

YOU see three things when you sight through the "E's" direct view finder. (1) The picture you will get. (2) How much film you are devoting to it. (3) How much film remains unexposed.



16 mm. Ciné-Kodak

THE MODEL E

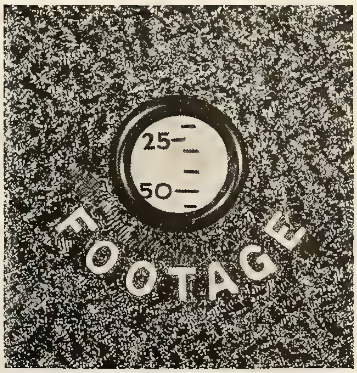
Only $48.50

SURPRISINGLY small as the price is, that's not all the story. The Model E is a fixed-focus camera, fitted with the famous precision-made Kodak Anastigmat *f*.3.5 lens. You can operate the "E" at any of three speeds—Normal, Intermediate, or Slow Motion—16, 32, or 64 frames per second. Its long-running spring motor will be found especially helpful when filming at high motor speeds. The "E's" angled top does not require you to remove your hat when sighting through its direct view finder system. Within the finder channel there's a supplementary footage scale visible at the side of the finder field. You needn't take your eye from the finder to ascertain scene length or film supply as you sight or shoot—with 50- or 100-foot lengths of Ciné-Kodak Safety, Ciné-Kodak Panchromatic, Super Sensitive "Pan," regular Kodachrome, or Type A Kodachrome Film.

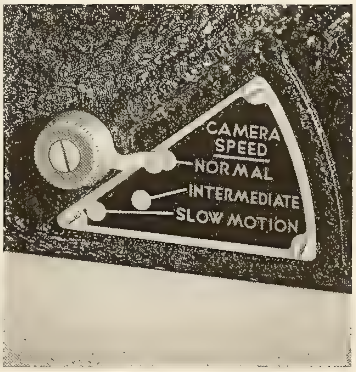
Here, surely, is a fit running mate for the inexpensive and versatile Kodascope E which has quickly swept to the front of the 16 mm. projection field. *See both these "E's" at your dealer's.* Eastman Kodak Company, Rochester, N. Y.

ONLY figuratively need you take off your hat to this new Ciné-Kodak. When you sight it, its angled top will safely clear your hat brim.

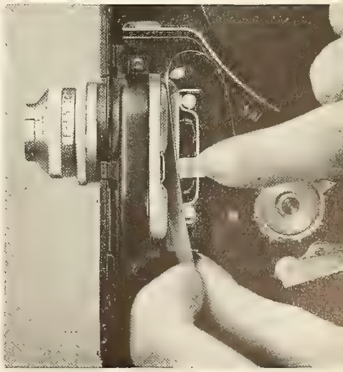
FOR ready reference when you are not actually running the camera—the customary and clearly legible footage indicator.



THOSE alert to the heightened screen interest and beauty of action shots filmed at high camera speeds will be quick to appreciate the advantages of the Model E's triple speed device.



YOU needn't bother to "thread" film in the "E's" flexible gate—you just press back the gate, slip in the film, and that's that.



From my window

MARGARET HOLMES

How a movie maker has used outlook on city panorama

View from window that was a frame for cine history

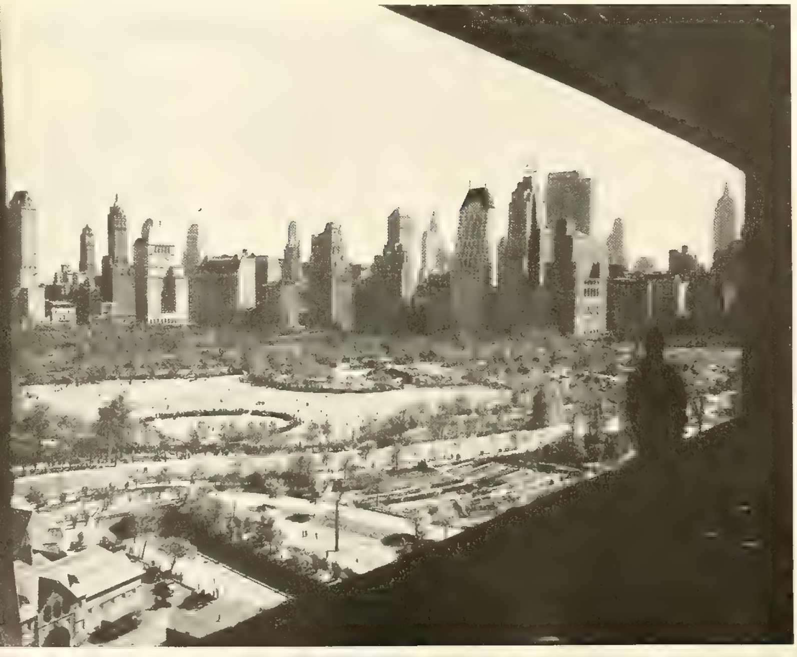
THIS window of mine, high above Central Park, is one of the finest in New York. It measures twelve feet by five. The center stationary section, unbroken by annoying hardware intersections, is six feet by five, and through the clear window the city beyond appears as a picture, framed.

It was seventeen years ago that we first looked through its polished surface. At that time, the Plaza Hotel, the more distant Gotham and St. Regis Hotels and St. Patrick's spires alone rose above the height of the average dwelling house. Beyond, to the east, the graceful sweep of the Queensboro Bridge marked the edge of Manhattan Island, the East River and the beginning of Long Island City. Today the Plaza is dwarfed by surrounding towers, the Gotham and St. Regis are lost to view and St. Patrick's spires have been almost entirely submerged by the rising tide of construction around them.

Outside my window is a broad ledge, the upper surface of the building cornice. Through the years, it has served as a base for our movie and still cameras. By day through the window itself, by night from the cornice ledge, from time to time we have made pictures of the city that record the transformation that seventeen years have wrought. From this vantage point, we have tested new films and new filters; from this "standard" outlook, we have made records of the different light values through the months of the year. And today the reels rescued from the discarded "tests" remind us of how great a change has taken place in this short space of time.

The first shaft to pierce the skyline was the tower of the Heckscher Building, which was followed by the slender Ritz Tower. Then came the French Building on Fifth Avenue and several tall fellows around Forty Second Street. Soon after these, the New York Central Terminal Building was erected, and we watched its tower go up with regret, for it was the first structure to obliterate any of our original skyline. In time, it too has lost outline and is now backed and overtowered by the slender, gleaming spire of the Chrysler Building.

The New York Central Terminal Building furnished an amusing incident. One evening of astonishing atmospheric clearness, I set a still camera on the cornice ledge and made a quick exposure just at dusk in order to assure the registration of the building outlines. I proposed to make a longer exposure later when the lights were on. It was dark at seven o'clock, and I would have completed the exposure then, but the usual tower illumination of the Terminal was missing. Thinking that I had failed to notice that the light came on at a certain time, I waited a half hour—and another half hour. At eight o'clock, there was still no light and, bewailing the loss of what had promised to be an unusually fine negative, I jokingly said to my companion, "Call up the New York Central people and ask them to turn on the tower light so I can finish my job." To my amazement, he went and, to my greater amazement, the light flashed on almost immediately. It was gratifying, when the negative was developed, to find that they had not been obliging in vain.


Margaret Holmes

From my window in the hours before dawn, I have filmed daybreak over the sleeping city. Those who do not live facing the east, with the Park at their feet, can have no idea what a magnificent spectacle a New York winter sunrise may be. One such I shall never forget. Below lay the darkened Park; beyond, the buildings along Fifth Avenue rose smudge black; above them, a streak of rose red faded into a sky as blue as that of Italy itself, while poised lightly above the Netherland's tower was a slender, crescent moon—so fine a line and so brilliant that it might almost have been made of incandescent wire.

From my window, I have filmed the long lines of motors that sweep into the city in the morning hours and dash northward and homeward bound at the close of day. I love to watch on a November day as the lights in the Park flash on with a suddenness and a completeness that is a never failing delight. Then gradually, window by window, the hotels and apartments to the south of the Park light up until, for awhile, every window seems aglow. Some day I shall make a stop motion picture of this!

The Park meadow lies below us. One winter day, its heavy snow covering was melted by a sudden thaw, which was filmed with the aid of telephoto lenses. Before the water ran off, night fell, and in place of the snow covered meadow was a frozen lake, reflecting trees and opposite buildings in its gleaming surface. The moon rose full that night, and the light was so brilliantly clear that I rushed for the still camera to make a picture that would be called *Moonlight over Central Park.* The exposure, I calculated, should be ten minutes. Little did I reckon on the movement of old Mother Earth. The negative was made. The reflections in the lake were charming, the skyline clear but, alas, the full moon had become a sausage, a Zeppelin floating in the sky!

The meadow has been the stage for many memorable ceremonies. In the course of their American visit, King Albert and Queen Elizabeth of Belgium here reviewed ten thousand children from the public schools. Here terminated the parade in which Lindbergh rode through cheering, welcoming crowds that lined the city's streets on his return from the epic solo flight across the Atlantic. On May

[Continued on page 39]

How to make chemical fades

KENNETH F. SPACE, ACL

THE recent introduction of a special dye preparation in ready to use form has made it possible to produce fade outs on shots after film has been processed and returned to the movie maker. This is of considerable convenience because, not infrequently, after preliminary editing is done, with the consequent rearrangement of scenes, we find places where a fade out was not made but where one now would be desirable.

The method of producing fade outs with a dye is simple; the powder is dissolved in water according to the directions included with the purchase and, when the film strip is dipped in the solution, the emulsion is dyed a black or deep purple so that, at the end, when the fade out is complete, the film is dark enough not to allow the projector light to reach the screen.

To make a smooth fade out, each frame should be just a little darker than the preceding one. We have found it better to lower the film gradually into the dye solution, frame by frame, rather than to pull it out in the same way. The frame first lowered in the dye would be the darkest, since it would remain the longest, the next frame would be slightly less dark and so on. This would mean, of course, that the end of the scene would be lowered into the solution first, because the last part of the fade should be the darkest. When the film has been completely immersed, it is withdrawn quickly from the solution and is washed and dried, as will be explained later.

The first step is to figure out the exact amount of time that should pass between lowering one frame into the solution and lowering the next. This can be done first by discovering the exact amount of time required to blacken a piece of film completely. This averages about sixty seconds. However, it is wise to check your own solution occasionally to be sure of the exact time. The next step is to count the number of frames in the strip that is to fade out. Let us say, for example, that there are ten frames in the film strip. Finally, divide the length of time in seconds required to blacken the film by the number of frames. This will give you the number of seconds that should elapse between lowering the first frame into the solution and lowering the second one and so on. In the case of this example, six seconds would be required, and accordingly the first frame at the end of the fade out would be lowered into the solution and allowed to remain six seconds, then the second frame also would be lowered into the solution and both frames would be allowed to remain for six seconds in the solution before the third was lowered. This would continue until all the film was immersed.

Smoother results will be obtained, however, if the time between lowering the frames is gradually lessened toward the end of the film strip (the beginning of the fade). For example, if five seconds are allotted to each frame, beginning with the sixth to the last frame, cut down the time one second; then, for the fifth to the last frame, cut it down two seconds; and for the fourth to the last frame, three seconds, etc. This will make the introduction to the fade out smooth and scarcely perceptible on the screen.

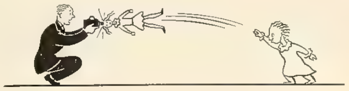
Some mechanical aid must be used to lower the strip accurately frame by frame. Holding the film in the fingers is too unsteady for best results. A long test tube, braced upright, makes a good receptacle for the dye solution, and the film can be held through the two perforations by two wire hooks hung inside over the edge of the test tube. Then, if the surface of the liquid in the tube is level with a frame line, one can lower one frame at a time, simply by slipping the next higher set of perforations over the hooks. A small weight clipped to the bottom end of the film will hold it taut so that the surface of the solution will meet the frame line each time.

We use a test tube with a light behind it for accurate observation, and above the tube we hang the film strip on a cord which is wound around a supported spool that may be turned by a crank.

It is better not to moisten the film before treating it if frame line accuracy is desired, as the dye soaks more evenly into a dry strip.

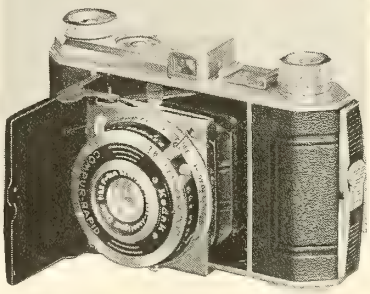
After treating the film, wash it thoroughly in running water for about fifteen minutes, being careful not to touch the moist and soft emulsion. The water should be cool, for warm water will make the picture edges frill or come loose. After the film has hung for a couple of minutes, very gently wipe off both sides with a damp soft chamois or viscose sponge. This will gather up the excess water and prevent the formation of water spots or small circles and streaks on the film when dry. Be very sure that the film strip is thoroughly dry before winding it with other film.

Sometimes, if the solution is not made properly, the fade will come out in shades of red or blue, which show disconcertingly in color on the screen. In this case, you can save the fade by having the film strip duplicated, since, of course, the duplicate will be in tones of black and white only.



Take Beautiful Kodachrome "Stills" in Full Color with

KODAK RETINA



KODAK Retina, the handy "still" companion for your movie camera, takes shots in full color on the new Kodachrome Film as easily and efficiently as it has always made black-and-white exposures on regular film.

Two kinds of Kodachrome are available: one for outdoor color "stills" without a filter—the other, Type A, for indoor color "stills" under Photoflood or Photoflash bulbs without a filter. Either—K135 or K135A—is $3.50 for 18 exposures. Price of the film includes processing at Rochester.

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KODAK Retina is trimmed in satin-finish chromium. It is equipped with the super Kodak Anastigmat Ektar *f*.3.5 lens...1/500 Compur-Rapid shutter...exposure counter... depth-of-focus scale... and enclosed direct-view finder.

The price is $57.50. See Kodak Retina at your dealer's.

EASTMAN KODAK COMPANY
Rochester, N. Y.

News of the industry

RUSSELL C. HOLSLAG, ACL

Bell & Howell

Lamps for less ■ A ten percent reduction on previous list prices for several Mazda lamps, used in 8mm. and 16mm. projectors, has been announced by the Incandescent Lamp Department of the General Electric Company, Nela Park, Cleveland, Ohio. It is said that these reductions are made possible by the concentration of demand on fewer types of lamps. The reduction applies to the following lamps: the standard voltage, 100 watt and 200 watt, T-8 bulbs, with bayonet base, for 8mm. and slide film projectors; the standard voltage, 400 and 500 watt, T-10 and the 750 watt, T-12 bulbs for 16mm. projectors; also the standard voltage, 1000 watt, short T-20 bulb for 35mm. projectors.

Marks polarizers ■ A new polarizing filter, which aids in eliminating reflections from smooth or polished surfaces and which will produce interesting sky filter effects even on non panchromatic film, is featured by Kin-O-Lux, Inc., 105 West 40th Street, New York City. This is the Marks Polarization Filter, made for photographic purposes and available in an assortment of sizes for use with practically all movie or still cameras. The polarizing material is laminated between two thin layers of optical glass, with which it is in intimate contact. It is said that there is no light scattering and that images taken through the filter are clean and sharp. A factor of 2x is employed with this filter. In use, it is held before the eye and is revolved until the desired effect is noted, after which it is placed over the camera lens in exactly the same position. The Marks filter is available at present in circular form and may be adapted to existing filter holders. Five standard sizes are listed, but special sizes may be had on order. An interesting folder describing the use of the filter has been prepared and is available from Kin-O-Lux.

Colburn laboratory ■ Recently, the Geo. W. Colburn Laboratory has moved to new and larger quarters at 1197 Merchandise Mart, Chicago, and has enlarged its list of services in substandard and other work. Included in this list are hand set type titles, art titles (in which the customer's backgrounds may be used), optical printing, enlarging from 8mm. and 9.5mm., enlarging and reducing from 35mm. and 16mm. and processing and printing still film strips.

Irving Browning

Making a costume scene for use in "Sport of Fencing"

Willard Vaporates ■ The T. W. Willard Motion Picture Company, 130 West 46th Street, New York, specialists in the production of industrial Kodachrome, have adopted the plan of having each hundred foot spool of color film immediately processed by the Vaporate treatment as soon as received from the finishing station. A recent letter from the company states, "The Vaporate film treatment has proven so successful in protecting finished pictures against projection wear and dirt picked up in handling that we are now having all our hundred foot rolls processed. . . . The film is thus protected against finger marks, grease and dirt in editing and cutting."

Vaporate service is now offered through West Coast dealers by the Craig Movie Supply Company, which will make it unnecessary to send films from the West Coast to New York for this treatment.

Humidifier exclusive ■ The Mirotex Company, 6211 Southwood Avenue, St. Louis, claim an exclusive feature in their new line of all steel, motion picture and still film humidifier cases. It is said that theirs is the only humidifying case made in the United States incorporating a sponge rubber humidifying medium instead of the usual blotting paper. Mirotex cases are strongly built, finished in black crackle and are airtight and dustproof.

Helpful booklet ■ The Motion Picture Department of Joseph Horne Company, Pittsburgh, Pa., sponsors an interesting little book, called *Movie Making Simplified*. This booklet, which is given to the customer with every movie camera purchase, was written by S. O. Kegley, manager of the department.

Fencing film ■ Some of the foremost exponents of the art of fencing appear in a new film recently produced by Irving Browning, 110 West 40th Street, New York City. Made in 35mm. for release in 16mm. reduction prints, this film, *Sport of Fencing*, illustrates the three

[Continued on page 42]

Answers the query "What's new?" for amateur and dealer

A winter's tale

[Continued from page 14]

the kids, honey, and we'll shoot that sequence of them tramping snow into the kitchen. . . . Here's the idea: They have just come in from playing in the snow and are pretty well covered with it. As it melts and the water drips over the floor, we cut in shots of me clearing a path for you. I'm working hard and feel pretty darn pleased with myself. Then back to the kids as you are bawling them out for getting slush on the floor. Just as you finish, I come in for a punch ending, simply dripping snow all over the place and thinking I'm a pretty fine man of the house. But you get me over that idea pronto! See? We'll have Jim shoot the stuff. . . ."

Rosemary stood, irresolute for a moment, thinking of her clean kitchen floor. But Donn's new enthusiasm for family filming won out, and we shot the indoor sequences just as he said, even to a sparkling closeup of the spreading pool of water. Then I took the shots of Donn clearing the back porch and the walks. For a bit of variety, I cut in a telephoto shot of his face as he strained at the work and another swell semi close scene of him straightening up and acting that pleased with himself stuff he suggested.

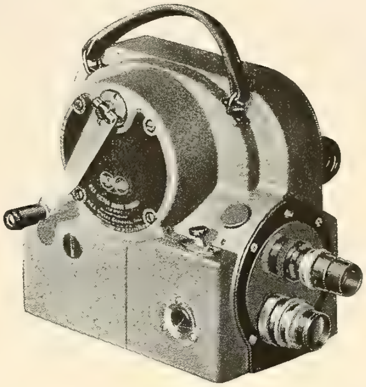
We worked the youngsters in on this sequence by way of reaction, having the boy try his hand at the oversize shovel and the girl poking at the cleared walks with a broom. I caught Rosemary watching this from a kitchen window and bet to myself I knew the prompter of that bit of action.

Next, we went around in front, and Donn built up a good sequence of the children bursting out of the house, in the first flush of excitement over the newly fallen snow. This, I could see, was going to fit in smoothly after the dressing and the breakfast stuff. We carried on with a simple series of scenes of them messing around with their skis and ended up on a spill. Right after this would come the part where they tramp into the house covered with snow, Donn said. Finally I asked him what it was he had spluttered about so over the 'phone, when I had called him. He jumped as if he had been burned, grabbed the camera and pulled me after him toward the garage.

"Tire chains! Anti freeze in the radiator!" he threw back at me. "That's one of the things winter always means to the man of the house."

So we backed his car out of the garage till it was hub deep in snow. With Donn playing his rôle of the car's owner, I caught a swell sequence of the car sticking in the drifts, the wheels spinning, Donn getting out and going through as funny action trying to get the chains on as you'd ever want to see. About halfway

BASS CAMERA CO.



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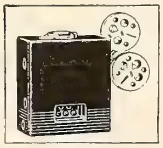
- 3" Wollensak Telephoto F:3.3 lens in focusing mount. List $55.00; now **$32.50.**
- Kodak Reversal Sound on Film, Regular Panchromatic, per 100 feet, **$6.00.**
- Kodachrome Sound on Film, per 100 feet, **$9.00.** 16 mm. Sound on Film Negative, does not include developing, per 100 feet, **$3.50.**
- 16 mm. Sound on Film Positive, does not include developing, per 100 feet, **$1.25.**
- Bell & Howell Friction Panoram and Tilting Top Tripod at **$27.50.**



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inserted in your regular filter mount and clamped to your camera lens will eliminate glare and reflection in photography, will bring out detail more clearly, obviate halation, offer a truer rendition of textures and surfaces, improve the value of color in color photography and achieve sky effects otherwise unobtainable. May be used with any film on all movie and still cameras.

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KIN-O-LUX

16mm Reversal Film

The clever movie maker does not confine himself to any one of the three types of Kin-O-Lux film. For outdoor work, under normal conditions of light, he is exceedingly apt to use Kin-O-Lux 1, a film whose very reasonable price is in inverse ratio to its high performance in this field; if an enhanced speed is desired, Kin-O-Lux 3, a supersensitive, anti-halo, panchromatic emulsion with unusual corrections for color, will achieve the desired result. All Kin-O-Lux film is scratch-proofed, free of charge, by the famous Teitel Method, insuring it against the deteriorating effects of time, use and the elements.

Kin-O-Lux 1 (green box)	50 ft.	$2.00
	100 ft.	3.00
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	100 ft.	3.50
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	100 ft.	6.00

Prices include Processing, Scratch-Proofing and return postage.
Booklet M-4 on request

KIN-O-LUX

105 West 40th Street New York

through this, Rosemary called from the back porch that my wife was on the 'phone and that she said my dinner would be ready in about fifteen minutes.

Well, it must have been three or four scenes later when she called again. We were just finishing up. Our dinner, she told Rosemary, was ready and was getting cold on the table.

"And furthermore," added Rosemary, "she told me to ask you if you recall that you had a home and family of your own?"

I looked from Rosemary to Donn. He shrugged his shoulders without sympathy.

"The trouble with you, Jim," he said, "is that you never think of shooting anything at home. You ought to try it sometime."

Indoor "stills" with Kodachrome

[Continued from page 16]

and the lamp at six feet from the subject will give adequate exposure for a flash made with the shutter open. The usual method of exposing with a flash bulb is to open the shutter, flash the lamp and close the shutter again. Of course, the synchronizer takes care of this by flashing the lamp in time with the shutter so that instantaneous exposures can be made quite easily.

In order to show still Kodachrome pictures to the best advantage, it is necessary to project them. In judging exposure in the finished pictures, it is best to project them because they are rather deceiving when viewed in the hand. A picture that looks well exposed in the hand may be pretty much overexposed when thrown on the screen. Then, too, screen results are dependent on the size of the screen and type of projector, and hence exposure tests should be projected under average conditions before any conclusions are drawn. The standard method of handling films for projection is to have them bound in square glass slides. These fit in the slide carriers of several small still projectors. Any type of screen suitable for movies will do for still projection, and it goes without saying that it must be colorless in order to prevent any distortion of projected color.

The use of colored gelatin over lighting units is of help in getting special effects, such as a scene supposed to be taken by firelight. For this purpose, a flood lamp is arranged in the fireplace, with a sheet of light red gelatin over the bulb. A blue gelatin would simulate moonlight or, if the picture can be taken in the daytime with sunlight streaming in the window, the Type A film could be used for this purpose, as it will give a decided bluish cast when used without any filter.

An interesting use of the still color slides in connection with movie work is to project a color transparency to serve as a title background. The slide to be used is projected from the rear on a translucent screen of ground glass or on a tracing cloth. The title wording, lettered in opaque ink or movable letters, is placed on the screen surface. When this is filmed in color, the letters will appear black, since they are silhouetted against the light, while, of course, the background will be in color.

While enlarging Kodachrome still pictures in color on paper is possible, it is still a rather expensive process. However, it is quite simple to make black and white enlargements. It can be done in several ways. A contact negative can be made from the colored transparency and, from this, regular enlargements may be struck off in any size. It is best to use panchromatic film of the process type for making these contact negatives. Another method involves making a larger negative by projection and subsequent prints by contact or projection methods. A third system, which gives excellent results but which involves a bit more photographic laboratory work, is to project with an ordinary enlarger on direct positive paper. This paper, when processed by the reversal method, gives a regular enlargement. The paper comes in various sizes, and chemicals to process it are available in combination outfits.

The latter system can give a finished print in the shortest time because the paper used is waterproof, which cuts down the washing time a great deal.

Making color "stills" is really considerably easier than making black and white "stills." The problem of effective lighting is at once solved, and there remains nothing but exposure and focus to worry about. The directions packed with the film, or a good exposure meter, will solve the exposure question entirely.

Practical films

[Continued from page 24]

der the direction of Dr. August Hering, ACL, was planned to run between one and two reels of 16mm. film. It lays its principal stress on the social strength of those in a community who have jobs, rather than emphasizing the social dependence of those without employment. Be a good neighbor is urged in this treatment, which presents, in passing, the four divisions of the Society's work—institutional visitation, family welfare, summer camp and general office relief work.

■ *Calling All Hearts*, a 400 foot, 16mm. publicity film, is now being produced by Industrial Cinemas, Inc., for the Welfare Federation of the Oranges and Maplewood, in New Jersey. The production is being directed and photographed by Arnold M. Hill, ACL, and will be edited by Ralph R. Eno, ACL. William T. Vanderlipp, ACL, head of Industrial Cinemas, prepared the scenario in collaboration with Federation executives. The picture will illustrate the various types of services carried on by the Welfare Federation, such as care of the sick, care of families and children, character building activities and community health protection. Featured in the cast will be William J. Orchard, Federation vicepresident; Captain Thomas F. Walsh, of the East Orange Fire Department; Mrs. Zelda R. Tait, Orange school teacher; Frederick C. Burt, of Thomas A. Edison, Inc.; Mrs. Paul S. Darnell, of South Orange, P. T. A. member; Mabel F. Langton, librarian, Maplewood Library. The picture will be distributed to organized groups during the six weeks prior to the drive and will partly replace volunteers speakers.

■ The wonders of Lake George, N. Y., as a vacation paradise soon will be presented in a well planned reel of 16mm. Kodachrome through the experienced camera work of A. G. Strickrott, ACL, head of publicity for the New York Power and Light Corporation, an upstate New York utility centered in Niagara and Hudson counties. The fast moving, lively publicity reel is scheduled primarily for screenings at luncheon clubs and other service organizations, so that the footage has purposely been curtailed. Mr. Strickrott already has to his credit highly successful reels devoted on the one hand to the immediate work of his company and on the other to the facilities and importance of the Port of Albany, a modern inland seaport, powered completely by electricity.

■ Color film will be used to fine advantage in *The Overland Route*, a 16mm. Kodachrome publicity document being produced by Paul Haak, ACL, of Chicago, for Union Pacific Stages, his employers. Modern, comfortable motor coach travel will be shown in the film in many details, as the transport services of this company are pictured from Chicago westward to the coast. A number of amusing human interest sketches have been cleverly worked into the continuity, much in the manner of *It Happened One Night*, so that the production will be far more than a catalog of services offered and sites visited.

■ In *Hummingbird Home Life*, Guy D. Haselton made a delightful and unusual record of a nesting hummingbird. The bird selected a street sign on which to build her nest, and Mr. Haselton recorded the highlights of the whole event with a telephoto lens. The picture shows the nesting birds, the arrival of the young, their subsequent feeding by the mother bird and their first attempts to fly.

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B. & H. Filmo Model 57 with 250 Watt Bulb and Case	Good	190.00	52.50
Business Kodascope Model C with 100 Watt Bulb in Self Contained Case with Screen	Good	100.00	25.00
Victor Model 10 with 400 Watt Bulb and Case	Good	150.00	62.50
Ampro Model AS with 400 Watt Bulb and Case	E.N.	125.00	69.50
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Ampro Model KD with 750 Watt Bulb and Case	E.N.	175.00	112.50
B. & H. Filmo Model 57G with 250 Watt Bulb and Variable Res. and Ammeter and Case	Good	220.00	55.00
Keystone Model A81 with 750 Watt Bulb	E.N.	64.50	40.00
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Cards as cine adjuncts

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ORDINARY three by five inch cards cost less than a mil apiece, yet they are capable of saving for the photographer hours of wasted labor. Taking a hint from research workers and libraries, we have discovered four phases of our movie making in which these cards are quite effective. We first utilized them in editing; we then broadened their scope by sending along a set when a reel went to ACL headquarters for criticism; lately they have formed the basis for an efficient method of filing unused shots; and, fourth, we keep on them bits of sorted and sundry information that some day we may find helpful.

The usual advice to the beginning movie editor is to list on paper the order of the scenes as they appear on the screen and then to rearrange them into a more pleasing form. In this, our card system has proved of great aid. While the projector is running slowly, we note each shot on a separate card and we number the cards consecutively in the order that the scenes appear on the unedited reel. After viewing the film a sufficient number of times, so that we know just what every shot includes, we rearrange and eliminate the cards until we feel that each photographed bit is in its very best location; then we add, in their proper places, the cards on which are written the title wordings. Next, we review the film to see that we have not overlooked any disconcerting detail or inconsistency, and the ground work has been accomplished.

Now we can begin to cut up the film, placing each clip in the numbered cubicle of an egg box, on a numbered spring clothespin or on whatever device we happen to be using to keep the pieces in order. To save ourselves labor, we make sure that we do not cut apart scenes which will remain together in the edited form. By matching the numbers of the properly sequenced cards with those of the film clips, there is no confusion during the important work of splicing all the shots into a unified whole. Since the cards also contain notes on where to shorten scenes and to manufacture cellulose tape wipes, such details lose their unpleasantness. If the proposed titles are not yet made, we place a half dozen frames of waste film in the space where they are to appear. We sometimes find that this stop gap is handy where we are not sure of the final order, since it saves wasting a frame each time a sequence is moved and respliced.

When we were ready to send our first film to the Amateur Cinema League for criticism, we decided to extend our editing system by shipping with the reel a complete set of cards—one for every shot and title, numbered and in the order in which the scenes appeared. This elicited from the League's continuity consultant an unexpected note of appreciation. One can see how the cards could be a very real help to both movie maker and the reviewer, since the critic will find it a deal easier and will be much more likely to make detailed comment on special scenes. Not being confined to general discussion in a letter, he can write on the specific cards his suggestions for cuts, changes or reworded titles. As the film is projected, he simply turns a card at each change of viewpoint and has no trouble at all in identifying a scene. Suggested rearrangements can be indicated by shifting the location of the cards. Try this plan and see if the work of the ACL doesn't become even a bit more helpful.

For a long time, we struggled with our unused bits of film. Sometimes they were parts of shots which were too long; often they had been photographed with no plan in mind or the scenario had been altered so as not to include them. There were even a few technically poor shots which sentimentality kept out of the wastebasket. We tried storing them loose in a box; we struggled with the unspliced pieces on hundred foot spools; we rolled them up singly with rubber bands and paper labels; a few were worked into a reel of miscellaneous new shots. As the number of these odd pieces increased, we finally worked out our present system of classification. We constructed homemade "egg" boxes from old sock cartons about four by fourteen inches in size. The only requirements of such storage boxes are that they be about an inch deep and easily obtained in a uniform size. (Flat wooden boxes of the twenty five cigar size would do nicely.) We divided ours into partitions about one and a third inches square by cutting strips from very light cardboard and cross joining them together. Into these numbered spaces the rolls of film are placed, with no effort being made to keep them classified by subject. That part of the work is done by the file cards, since for each strip of film there is a card describing it and bearing the letter of the box and the number of the cubicle. When a film clip was permanently removed from its space, the corresponding card was torn up. Later, another odd end filled the vacancy. It makes no difference whether or not all shots of golfing are in box A, while those of the baby are in D. They may as well mingle, as long as an accurate record of their location is kept on the cards, since it is far easier to look through descriptive cards filed by subject than through tiny dark frames of film which must be held up to the light for identification.

Then, in our reading, often we come across bits of information on sundry movie and photographic subjects which we would like to save. Only too frequently, when the need comes for that very matter it cannot be found. Our first step in saving such desirable clippings is to red pencil the article (after many losses, we learned to keep a red pencil tied to the bridge lamp beside our favorite reading chair). Then, before any periodical is thrown away, it is scanned for marked articles. Those short enough are pasted directly on our three by five cards; the large ones are placed in manila folders in the basement and a note of their location is made on another card. Often the meat of articles which we do not wish to clip can be sufficiently summarized directly on the card. Otherwise the name and month of the magazine and the page and title of the article appear alone. Then the cards are filed under such heads as "formulas", "enlarging", "exposure", "equipment". Gradually we are building up a library of such useful information.

Certainly no more satisfactory purchase can be made by a beginning or advanced movie maker than a box of one thousand index cards and a suitable file. He soon will find this first lot exhausted in his ever increasing use of such systemization.

Titles with positive film

[Continued from page 23]

onds in the tray containing water and fix for ten minutes in the fixing solution in the third tray. Then remove the film and wash it for thirty minutes in running water. Cut the titles apart at the blank spots made when you exposed the blank frames in shooting the titles and then, using a good chamois or viscose sponge, lightly remove the excess moisture in order to prevent water spots. Finally suspend the film to dry.

It is economical and easy to make a very satisfactory developing outfit, and it is well worth while from the standpoint of results obtained. Have your local tinsmith make three tin cans 12 inches high and 3¼ inches in diameter. Paint the inside of the cans with three coats of acid proof dark room paint, a half pint being more than enough to do the job.

Purchase a rolling pin, the roller part of which is approximately 2¼ inches in diameter, and preferably made of a good hard wood. Remove one handle and, over the handle hole, nail a wood disc about ⅛ inch thick and 3 inches in diameter. Remove the other handle and, at that end, nail on another disc of the

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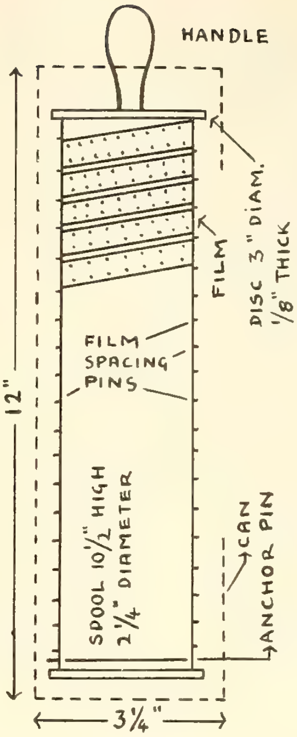

Rolling pin makes excellent rack for developing titles

same dimensions, but in this case make a hole in the disc through which to reinsert the handle. You now have a spool with end discs acting as spacers to prevent the rolling pin from touching the sides of the cans and to provide sufficient clearance in which to work easily.

The next step is to place pins on the rolling pin so that film wound spirally will not slip. Phonograph needles are ideal for the purpose. An old strip of film will serve as a guide for placing the pins. Arrange to anchor the film at one end of the rolling pin with pins in the two end perforations. Start winding the film spirally on the spool, spacing each turn with needles driven in the wood. A row up each side of the spool, as shown in the diagram on this page, will be sufficient to hold the film securely. Anchor the film on the other end with a thumb tack. The anchor pins may be left slightly longer and bent back to act as film end hooks. When the job is finished, paint the whole with three coats of acid proof dark room paint.

You now have a developer can, a can for water and a can for the fixing solution, together with a spool which will handle about eight feet of film. Since the capacity of the can, less the displacement of the spool, is about 50 cubic inches, solutions mixed in quantities of one quart work very nicely. Wind your film, emulsion side out, on the spool and proceed with development as described above.

Occasional agitation, secured by revolving the rolling pin, is helpful in getting even results. A very handy way of washing the film after fixing is to stand the spool on its base under a cold water faucet and to allow a gentle stream to run down over the film.

A few things that are well to remember are: 1. Don't handle the flat side of film—handle it by the edges. 2. Don't turn on the light without being sure that the bulk film is in its container and that the camera is closed, if it is loaded. 3. Don't turn on a light as soon as the film is developed; wait until it is in the fixing bath, for otherwise it will be spoiled. 4. Wash the film thoroughly, or it will show hypo residue and will be unsatisfactory. 5. Watch your solution temperatures. 6. If you do not have scales to weigh ingredients, have your druggist put up each of the needed chemicals in cardboard containers and then make a pencil line on the inside of the containers so that you can easily duplicate the amounts. 7. Use India ink when lettering title cards in order to get dense blacks.

Getting good projection

[Continued from page 22]

brush before each reel is threaded, and there would be fewer fuzzy bordered images on the home screen if amateurs would take the trouble to do the same. Those little dust hairs are particularly annoying on the screen because they detract attention from the picture itself.

In cleaning the projection lenses of your machine, it is best to use lens cleaning tissue, which can be purchased in convenient book form, at a slight cost, from most photographic supply houses. The reason for this is that many, apparently soft, materials contain minute fibers of a harsh nature which will abrade the surfaces of the lenses. These lenses are carefully ground from optical glass which is very soft, and each scratch and mark lessens the transmitting and resolving powers of the lenses, thereby making it harder for you to project a good image.

How close are closeups?

[Continued from page 20]

would presumably apply equally to being a sparring partner or the editor of a poetry magazine. The film that is made for "everybody" is made, at most, for the individual who made it.

Here is an actual experience to illustrate the point of specificity. The makers of a certain typographic machine have a film which they offer to college students of journalism. But the movie is made for the users of such machines, who already understand all the essential mechanism. Instead of devoting the closeups to explaining what a matrix is,

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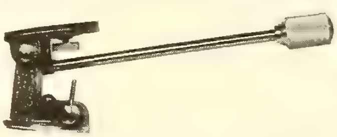

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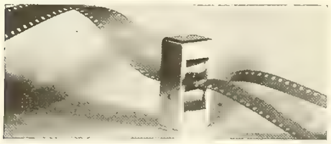

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and what a magazine is, and how the "mat" is transformed into a line of metal, the film uses all its closeup footage demonstrating how easily the operator can switch from one magazine to another containing a different font, and how quickly the quadding device operates. After the show, the students ask, "But what is a matrix? What is a quad? How is the type made?" Out of 2000 feet, only a few long shots are good for apprentice journalists; the rest is too technical for them, just as a film made for journalists would be too elementary for printers. The same observation applies to the talk, if any. Anybody can generalize in long shots; only a clear thinker knows how to be specific, in closeups.

A closeup is not a shot made from a certain fixed distance. It is simply a "closerup" of something previously shown in its correct surroundings (although sometimes, for surprise effects, the closeup is shown first). Its purpose is to eliminate all but one feature of the subject—the feature that the particular audience will want to see in detail—so that the attention can be concentrated on that feature; but it should not eliminate any more of the action than is necessary to that end, nor should it be so large as to attract attention to itself as a technical trick. Every long shot should be followed by several closeups. The amateur cameraman cannot acquire too soon the habit of moving up his camera, or turning to a longer focus lens, after every scene in which several things or persons are included. However, the choice of what to photograph at close range varies with the use that is to be made of the film. The closeup, in brief, is the answer to the questions that the audience will ask as soon as it has seen the long shot. To know one's audience and to anticipate its questions are to know what closeups to make.

Ski sequences

[Continued from page 15]

lenses along. Your regular lens and one telephoto will be quite sufficient to get all the shots wanted. The most used will be the one inch, of course, the telephoto being needed just for closeups of inaccessible peaks and to follow a skier running down at full speed. This latter is always a very effective shot. It gives action and speed to a sequence and is most useful when editing.

Another very interesting scene is the traveling shot, in which skiers are followed by the camera which keeps pace with them. This shot gives to an audience the sensation of being on skis.

The only trouble is to get this shot—especially when one is a beginner in the art of skiing. I had enough work to keep myself going straight without trying to make a traveling shot. I couldn't run down the hills without my sticks, so I

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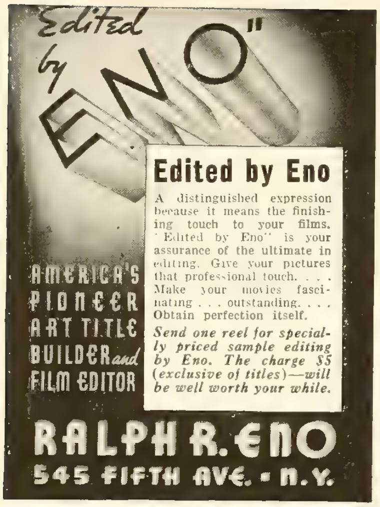

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decided to fix my camera on my chest, fastened by a system of belts. When I wanted a shot, I just stood very straight on my skis, released the button and followed my friends. That's how I got my traveling scenes. They are the most thrilling shots in the picture.

Another trick that gives much life to a winter film, and adds a comical touch, is to catch your friends falling once or twice. To add fun to such a shot, when editing cut in a very short "pan" made very fast and upside down. This gives exactly the "point of view" of the skier making a pirouette.

I liked all the shots I made. Everything was all right, but I didn't have a single avalanche! The guide that I had with me gave me a rather dramatic suggestion, "Use dynamite! You will get it!"

I was a bit scared at first. But, thinking of it, I found the idea excellent. We climbed very high up and used four small cartridges of dynamite! That's how I got some marvelous avalanches. They add much interest to the film. The process is perhaps a bit daring, but what wouldn't a movie maker do to get the shot he wants?

I do resolve

[Continued from page 13]

but, if it seems necessary to make one, I will do it *slowly* and *steadily*.

I will have my human subjects doing something.

I am so tired of seeing films in which every closeup of a person shows him grinning inanely at the camera or making funny faces that I will be sure that my scenes of people show the subjects doing something natural and not looking at the camera. I will have my subjects in personality shots light a cigarette, talk to somebody, look at a flower, read a book or do any one of a thousand natural things that will produce an unposed picture.

I will use a filter and try for scenic effects.

I have read that filters are inexpensive and easy to use and I will get one to help capture the beauty of clouds in my landscape and scenic shots. I have seen many scenes with examples of what my friends call "bald headed" or white skies, which could have been improved by a few clouds, and I am determined to make the most of each sky scene. Most skies, summer or winter, have a few clouds, even though they may be faint, and, in some cases, merely the formation of the clouds themselves will make the scene attractive.

I will take plenty of closeups.

Knowing that almost any scene that attracts the spectator's interest will also make him desire to see a closer view, I will take plenty of closeups. After presenting a scene in a medium shot, I will look for important and interesting details to show in closeup. Thus I will endeavor first to evoke and then to satisfy the curiosity of my audience, for I know that this is one of the secrets of successful entertainment.

I will try simple continuities or plan my shots.

In every case where I am able, I will try to make a little plan or continuity to tie the scenes together. In other words, when I take Bob fishing, instead of filming the fishing shots only, I will arrange a setting for the action by showing him getting his tackle ready, digging worms and making the trip to the pond. Then, after the fishing scenes, I will conclude with the catch itself and finally a closeup of a fish frying in the pan. Such technique, varied to suit the subject matter, will keep me from collecting a lot of unrelated shots.

I will edit and title all my films.

Not being an expert, I realize that I will make mistakes and that sometimes scenes will be spoiled by things out of my control. However, I can, and will,

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50'	12'-10"	INF.	9'-3"	INF.	6'-11"	INF.	5'-3"	INF.	3'-10"	INF.
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2'	-18"	-31"	-17"	-32"	-16"	-36"	-15½"	-38"	-13½"	-47"

keep from showing all these unsatisfactory results to my friends, because I can cut them out as soon as the film is developed and returned. If a scene is poor, it will be discarded unless it is of great sentimental value, in which case it will be kept with others of its kind on a reel that will be shown only to the family. I will edit all films as soon as possible, rearranging shots here and there, shortening some scenes and making each reel a complete unit or story in so far as that is possible. The films then will be projected and, where titles are needed, they will be inserted.

I will strive for "presentation" at showings.

I will purchase a good screen and will have a table for the projector placed at the proper distance from the screen. I will have seats arranged so that the audience can see the screen comfortably, and my films will be edited and on 400 foot reels so that the show will go on with the minimum of interruptions. There will be a small light near the projector to facilitate threading. If possible, I will have some appropriate records playing on the phonograph, because I know that music will lessen the effect of projector noise and will bring relaxation and added enjoyment to the audience.

If I keep these resolutions, I believe that my friends will welcome my shows and that their genuine pleasure will bring me greater enjoyment. I know that I shall have the consciousness of doing the job of movie making well and that this will give me personal pleasure and satisfaction every time I put a reel on the projector.

From my window

[Continued from page 28]

Day, the meadow is filled with May poles and happy children, and many times have we set up a cine camera and gotten charming pictures of the white clad little figures moving gaily around the bright colored poles.

For long, sheep kept down the grass of the meadow. The sheep fold was close under my window; the spring brought a crop of little lambs and summer days were marked with the flock nibbling slowly across the meadow green. Gone now are such bucolic joys. Motors cut the grass, the sheep have been removed to Prospect Park in Brooklyn and the sheep fold has been transformed into a restaurant. Far removed are we from the day when Mayor Hylan kept several cows in a specially fenced enclosure.

Gone, too, are the years through which we watched high buildings rise on the south side of the Park, the towering shaft of the Empire State Building take its place in the skyline, the myriad windowed R. C. A. Building of Rockefeller Center loom bulkily to the left, hiding remoter and more graceful structures.

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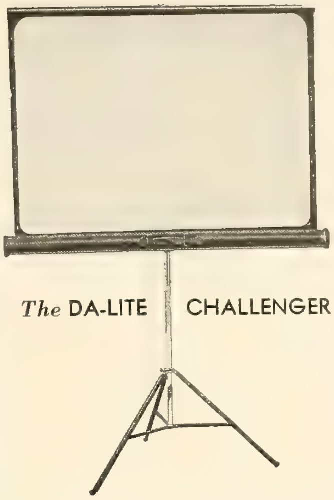

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Amateur clubs

[Continued from page 21]

screened his latest Kodachrome study, *This Side of Paradise*, which he completed in Italy during last summer. Increased interest in permanent club quarters is being shown by the membership, and reports indicate that the first rushes of the club's photoplay are coming through well.

In Staten Island ■ The facilities and operation of the Ciné-Kodak Special were discussed and demonstrated by Frank E. Gunnell, ACL, at a recent gathering of the Staten Island Cinema Club, in preparation for that club's filming of its birthday celebration to be held this month. Mr. Gunnell's talk was the first of a series of such discussions on specialized subjects to be given by members of the Staten Island group. On the projection part of the program there were screened *R and H Clock Tower Dedication*, by George T. Smith, ACL, and E. W. Wilby, ACL; *Cross Country*, by H. S. Wilson, ACL; *Around the Calendar with My Family*, by Dr. F. W. Brock; *Choosing a Scenario*, from the League Club Library.

Portland projects ■ Members' films in color and a film on Bonneville Dam, by Charles A. Piper, led the program of a late meeting of the Portland (Ore.) Cine Club, according to the report of secretary Arthur E. Gibbs. Byron J. Beattie is president of this veteran movie group, with Oscar R. Urfer serving as librarian of the club's considerable collection of films offered on loan to members.

Summer studies ■ In Connecticut, members of the Hartford Cinema Club have seen the travel reels of W. R. C. Corson, ACL, and of Clement Scott, reports secretary H. E. Cowles. Following a considerable interregnum, the office of club president, which was made vacant by the death of the late Hiram Percy Maxim, ACL, has been filled by William E. Goeben, ACL, long time vicepresident during Mr. Maxim's leadership.

Practice ■ Two practical experiments in film production have recently been concluded by members of the Jefferson City (Mo.) Cinema Club, reports president E. P. Burch, ACL. The first effort was limited to writing and making titles for a personal film submitted by George Leonard, while the second featured shooting a short 8mm. film story at one meeting and editing and titling it at the next. Mr. Burch states that these activities, carried on by the club's more experienced members, have been of real value to the beginning movie makers in the group.

Round table ■ Informality has become the keynote of the Amateur Cinema Club of Haverhill (Mass.) and, after the business and reports are over, the meetings assume a casual, social aspect. One personal problem leads to another, until even the usually silent members bring out questions that they otherwise would not ask. After this general discussion period, some practical phase of movie making is worked out for the benefit of everybody present. The last thing done along this line was editing some film that had just come from the processing station. At the next meeting, titles were inserted and appropriate arguments and reasons placing each one were given.

Junior looks both ways

[Continued from page 17]

you grow up, Junie—a radio operator?"

Junior, lying flat on his stomach on the ground, reaches into the bait can and starts fingering a squirmy angleworm. "I dunno," he replies. "Maybe I'll go to college and be a doctor or a president or something."

You can see that Junior is thinking hard. He rolls over on his back and looks up at the cloud broken sky. Birds are singing in the trees about him. He closes his eyes, and the first thing he knows he's fast asleep.

The sequences which follow will be photographed in the months and years that follow. There will be Junior's first pair of long pants, his graduation from high school, the new girl friend, his enrollment in college. The extra curricular activities on the campus may consume considerable footage, covering the "frosh soph" scrap, football practice, fraternity rushing, military drill, the Junior Ball and commencement ceremonies.

The film can halt at any point—the "frosh soph" scrap, for instance. Junior's out on the mud covered field engaging in the tug of war. He's dripping wet and plastered with muck. Suddenly somebody turns the hose on him and he gets the stream full in the face.

Fade out quickly and fade in on the original scene of barefoot angling, showing Junior on his back, swinging his arms and legs. He rolls off the bank and into the shallow stream, awakening quickly. The other boys on the bank are engaged in side splitting laughter. Frightened and embarrassed, Junior stands up in the shallow stream, then his facial expression melts into a sheepish grin. For the final scene, show the boys, fish poles dragging and arms about shoulders, walking down a narrow woods path, bound for home.

Such a film will require planning and forethought. You would have to make footage today that would not see the screen for some years. But imagine the effect on your audience of such a film! Here is a treatment of a family film that is certainly unique, and all it requires is making a few planned scenes today and saving them for the future.

Reminiscences in celluloid are honest fun, and these continuity tips are only starters. Think of the time hence when old granddad will open a sequence by saying, "I remember the good old days when I was a boy—!" And then you flash back to 1937 for those choice movie shots of persons and things which make life to a movie maker so interesting and worth while.

The U. S. cine South

[Continued from page 25]

away on its desert shores, not far from the comforts of a good hotel, and it is all as good for substandard filming as for 35mm. In addition, there is the marlin fishing.

Further to the north, on the mainland, is Santa Barbara, a lazy old town with some of the most magnificent winter homes on either coast. Still further up the coast is Del Monte and its little sister, Carmel. The former offers some wonderful grounds, with the town supplying authentic atmosphere, including an old mission church too closely set into its surroundings to be a very good movie subject save in detail shots.

Carmel is the home town of literary people, and you can find more types to the block than you can in almost any similar area. Some of them will have big names, too. Beyond, along the shore and back through the woods, is the gorgeous Fourteen Mile Drive. Autos make trips, but it will be better to hire your own car, so that you may be able to stop and pick up the most picturesque spots. You can expose several rolls of film and still not be sorry when you get home that you were so wasteful. After a storm from the west, the water scenes framed in trees

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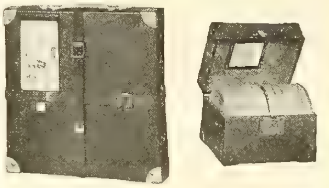

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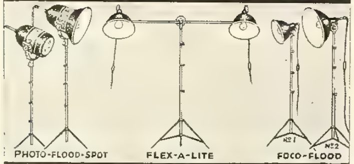

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are particularly effective, but they are good at any time.

Getting back to Los Angeles and heading south, you come to Riverside, with its Mission Inn where practically every furnishing but the hotel register and the cook stove is an antique. Here is the place to make closeups of old bells and details of mission architecture. Nearby are Smiley Heights and Redlands, floral paradises. In the heart of the town is Mount Ribodoux, with a statue of the missionary pioneer watching over it.

Next below is San Diego, chief naval base on the Pacific. Unless the fleet is out on maneuvers, there are plenty of warcraft and aircraft, not to mention sailors all over the place. One good shot is on the naval float when the whale boats are bringing the liberty men to shore for their brief periods of leave. Coax the beach guard to let you stand on the float and catch not only the sailors but the welcoming committee of girls hanging over the upper railing. You have seen it in dozens of pictures, but you may want one of your own.

Further along, over the border, are Caliente and Tia Juana, picturesque, but sad copies of what they were during prohibition. Lifting the ban on alcohol and the more liberal laws on horse racing, or more specifically on the laws against betting, are keeping the crowd this side the border. Still there's plenty to see and much to be photographed.

Off to the east are the deserts, with the blooming town of Palm Springs jeweled into the sandy wastes of Death Valley. On weekends, the resort fairly overruns with picture players. Out in the desert are interesting shots, with the reclaimed Imperial Valley available for contrast. Still further east, over the Arizona line, are stretches of waste that are identical with the Sahara. Recently, *The Garden of Allah* and *The Charge of the Light Brigade* were made there.

For short trips out of Los Angeles, there are Malibu Beach, Venice—a sort of Coney Island—Long Beach, where once no home was properly furnished without an oil derrick in the back yard, and the fishing settlement at San Pedro, mostly Spanish and Portugese.

You can do all this with hired cars, but you will appreciate having your own. No other section of the country has such continuously good roads, and the sign system was perfected by the Automobile Club of Southern California at a time when no one else had thought of it. It is impossible to get lost if you stick to the cement roads.

Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 420 Lexington Ave., New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members.*

■ *The Making and Shaping of Steel,* three reels, 16mm., produced under the direction of John F. Conners, ACL, and reviewed through the courtesy of The Stanley Works, is an interesting, non technical treatment of the manufacture of steel. Filmed in The Stanley Works, a factory which manufactures both strip steel and its own finished products for distribution, the picture gives in detail the authentic story of producing and selling steel.

■ *Alternating Current Motor,* produced by the Otis Elevator Company, is a 16mm. picture of three reels detailing the manufacture and assembly of a small elevator motor. The film reveals all the special tools and apparatus necessary for the motor's construction, from the time its castings are poured until it is set in operation. It is available only for group screenings, which company representatives attend, whenever they can, to answer questions and explain technical aspects.

■ *Riding Skyward,* two reels, 16mm., is a film tracing the improvements in vertical transportation during the past century. Produced by the Otis Elevator Company, the picture includes many interesting types of old elevator equipment and ends in a detailed presentation of the Automatic Signal Control system—the latest type of elevator service. As with other Otis Elevator films, *Riding Skyward* is available only for group screening.

News of the industry

[Continued from page 30]

basic types of sword play, with foil, *epée* and saber. 1936 Olympic fencing stars appear in this film, as well as experts from the Fencers Club and the New York Athletic Association. The film opens with a costume sequence, depicting a Sixteenth Century duel.

Precision ■ Precision Film Laboratories, Inc., 21 West 46th Street, New York City, opened for business this month with Debrie automatic machinery for all phases of negative positive, optical reduction, sound and picture printing and all kinds of special work. This new metropolitan laboratory will provide headquarters for fine proc-

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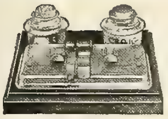

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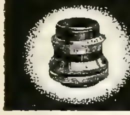

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essing and special attention to 16mm. needs. The installation of the new Debrie automatic 16mm. developing machine will be a feature of special interest to those who desire 16mm. negatives and prints of the first quality. R. C. Hubbard, a laboratory engineer of wide experience, is in charge of the new laboratory, assisted by Charles and Nick Tronolone.

Enter Bolex ■ A collection of fine motion picture apparatus, well known in Europe but new to America in its present form, is now introduced by the American Bolex Company, 400 Madison Avenue, New York City. This equipment is the product of the firm of Paillard Bolex, of Switzerland, and is characterized by its highly finished appearance and precise workmanship. The Paillard Bolex camera, Model H-16, is the first to be introduced to the United States. A demonstration revealed its unusual smoothness of operation and many well designed features. Among these are the three lens turret of new design and shape, accommodating lenses with standard thread mounts; detachable view finder with parallax compensation, which may be used either at the top or side of the camera; footage meter with double index; critical focusing device showing magnified image; speeds of 8, 16, 24, 32 and 64 frames a second and single frame control for making still pictures at shutter timings from 1/10 to 1/100 sec. Other unusual features include a clutch for the spring motor drive which may be released at will, so that the film in the camera may be cranked backward or forward by hand, for any length. Particularly interesting is the self threading arrangement, whereby the free end of the film is simply fed into a slot, after which it passes through the sprockets and gate automatically when the camera release is operated. In this way, loops of exactly the right length are formed. The camera is finished in leather and chromium trim and is of the modified envelope shape.

The companion projector is known as the Model G-3 Tri-film machine and derives its name from the fact that, in the one projector, *three* different film widths may be run, namely 8mm., 9.5mm. and 16mm. This is effected by an interchange of lens, sprockets, spindles and a quickly removable gate. Naturally, the projector is perfectly satisfactory in the continued use of one film width, if desired. It is sturdily built and finished in battleship gray, presenting an effective appearance. Operating controls are all grouped together and are conveniently accessible. The optical system is said to embody a new, efficient design, providing intense, even illumination from the 500 watt lamp which is used. However, lamps of other wattage may be substituted if desired. Tilting is accomplished

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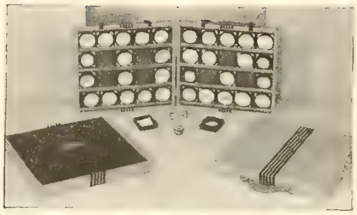

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by two leveling screws, and a framing device of unusual latitude is provided. A special heat absorbing shutter allows still frames to be projected for an indefinite period. Reverse, rapid rewind and smooth speed control are other features. Lenses of various focal lengths may be interchanged quickly and are provided with a new type of fine focusing adjustment. The operation of feed and takeup spindles is by concealed gearing. This machine may be had in several models: the G-3 for 8mm., 9.5mm. and 16mm. combined; the G-816 for 8mm. and 16mm. film combined and the G-16 for 16mm. film only, as well as the G-8 for 8mm. film exclusively. Projection and camera lenses are made by Hugo Meyer. The American Bolex Company intend to introduce other cameras and projectors made by this manufacturer in the near future.

Cine-Kodak E ■ Just as this department was going to press, it received the interesting news of a new, lower priced Ciné-Kodak, the Model E, which bids fair to become an important addition to the list of cameras of this class. Because of the lateness with which this news was received this month, full details could not be reported here, but they will be found in these columns in the next number.

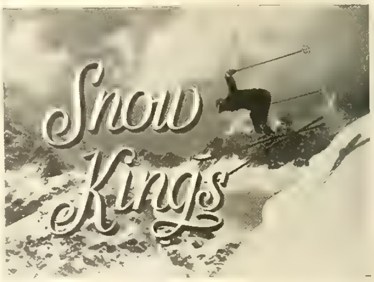
Calvin lab ■ A midwestern laboratory with unusually complete equipment for commercial 16mm. service is introduced to Movie Makers readers this month by the Calvin Company, B. M. A. Building, Kansas City, Mo. This laboratory is the official Agfa processing station for its territory and therefore is experienced in reversal work, both in original processing and duplication. In addition, there are offered negative positive service, optical printing, sound printing and title making, all in 16mm.

Herotar ■ A new polarization filter has appeared, which was developed abroad, to accomplish the same purpose as the Pola-screen, recently described in these columns. This is the Zeiss Herotar, offered by Carl Zeiss, Inc., 485 Fifth Avenue, New York. A trial of this filter proves that it is very effective when crossed with polarized reflections or with direct polarized light. It may be had in mounts to fit standard lens sizes and is already being featured by Burleigh Brooks, 128 West 42nd Street, New York, as an accessory to the Rolleiflex.

Blue list revised ■ New foreign language films of outstanding quality have been added recently to the revised *Blue List* of 16mm. sound on film subjects issued by Garrison Film Distributors, Inc., 729 Seventh Avenue, New York. A prominent example of such addition is the French production of the *Life of Pasteur*, with Sascha Guitry. Exchange arrangements have been completed with the Bell & Howell Filmosound Library and with Walter O. Gutlohn, Inc.; the latter firm will handle all films released by Garrison.

Bass-RCA news ■ The appointment of Willoughbys, 110 West 32nd Street, New York City, as exclusive RCA 16mm. sound camera distributors for this territory has been announced by Charles Bass, president of Bass Camera Company, Chicago. M. P. S. Van Lier, who is head of the American European Film Organization of Amsterdam, Holland, announces that agencies on the RCA camera have been established in Brussels, Paris, Switzerland and the Scandinavian countries. The Bass Camera Company also announces that there will be made available shortly a three and four stage commercial amplifier, new type motor drive and 400 foot magazine attachments for the basic unit of the RCA 16mm. sound on film camera.

Faultless ■ A new and convenient tilt and panorama head, for use with all movie and still cameras having the standard tripod socket, is featured by Hornstein Photo Sales, 29 East Madison Street, Chicago, Ill. Called the Fautless Pan Head, it is made of aluminum alloy castings which provide strength and lightness. It is designed to attach to the top of any tripod with a standard screw.



Title background on page 12 lettered by Ralph R. Eno, ACL

Stolen ■ From the offices of the Horne Movie Service, 342 Madison Avenue, New York, on or about July 1, 1936, a Bell & Howell 250 watt projector and case; projector serial number 35769.

Fitall case ■ A leather carrying case of excellent design, with zipper closing and shoulder strap, has been prepared by Mack's Photo Shop, 615 Commercial Street, Waterloo, Iowa. The case is provided with handy pockets for accessories and, be-

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sides being suitable for many types of miniature still cameras, should prove practical for 8mm. and small 16mm. cameras and accessories.

Central bargain book ■ Described as "of unique interest to amateur and professional photographers everywhere," the new Holiday Bargain Book, prepared by Central Camera Company, 230 South Wabash Avenue, Chicago, Ill., will be sent to any MOVIE MAKERS reader on request. Here, one may find outstanding buys in 16mm. and 8mm. equipment.

Garrison polyglot ■ A new list of titles of entertainment and instructional 16mm. sound films, that have been produced in foreign languages, recently has been secured by Garrison Film Distributors, Inc., 729 Seventh Avenue, New York City. Talking films in Spanish, French, German, Italian, Russian, Polish and Hungarian are offered in the new Garrison Blue List, which will be sent on request.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill., has Filmosound rental subjects as follows: *Spirit of the Plains,* one reel film of westward emigration, with some of the settings and characters from Paramount's feature, *The Plainsman,* starring Gary Cooper; *Those We Love,* seven reels, with Mary Astor; *The Way of the West,* six reel Western; *Polytics,* a Felix the Cat cartoon.

■ ALAN BENJAMIN'S FILM CRAFT, Brooklyn, N. Y., has 16mm. library films for rent; a list is available on request.

■ IRVING BROWNING, New York City, has *Edward J. Steichen* and *Sport of Fencing,* each one reel, 16mm. silent, and *Men of Ships,* one reel, 16mm. sound, and *City of Contrasts,* two reels, 16mm. sound.

■ CINE CLASSIC LIBRARY, Brooklyn, N. Y., has sound on film features and shorts for rent or for sale.

■ EASTIN 16MM. PICTURES, Davenport, Iowa, has 100 and 200 foot library films for sale.

■ EASTMAN KODAK CO., Rochester, N. Y., is distributor for 8mm. and 16mm. Cinegraphs.

■ GARRISON FILM DIST., INC., New York City, has 16mm. sound on film features for rent or for sale; Peter B. Kyne stories are included among the selection.

■ GUY D. HASELTON TRAVELETTES, Hollywood, Calif., has *Boulder Dam—Its Power on Display,* 125 feet, 16mm. silent, and *Hummingbird Home Life,* a nature study that comes in 125 or 200 foot versions of 16mm.

■ KODASCOPE LIBRARIES, INC., New York City, offers an exciting five reel sound film, *Jaws of the Jungle,* a story of a native tribe of Ceylon. *Mickey Cuts Up* and *The Spider and the Fly,* a Silly Symphony, also are offered in sound.

■ LEWIS FILM SERVICE, Wichita, Kans., has *Crack Up,* a two reel, 16mm. sound film, with Flash, the Police Dog star; a list of other sound and silent rental films will be sent on request.

■ NU-ART FILMCO, New York City, continues to offer *Ski Thrills,* one reel, 16mm. sound on film.

■ PATHESCOPE CO. OF THE N. E., INC., Boston, Mass., has the silent instructional films, *Modern Ski Technique* and *Moosilauke Down Mountain Race,* in 16mm., for rent or for sale.

■ ERNEST M. REYNOLDS, Cleveland, Ohio, has 100 foot Gold Seal Superscenics for sale.

■ UNITED FILM LIBRARIES, New York City, has the sound on film, one reel musical subjects, *Harmony Land and Swing Rhythm,* for sale. A library of rental films is available.

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Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Anaheim: Orange County Drug Co., 300 W. Center St.
Azusa: Ward's Photo Shop, 735 Azusa Ave.
Bakersfield: Edwards Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Burlingame: Camera Photo Service, 341 Primrose Rd.
El Monte: Anderson Photo Service, 232 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
Laval Co., Inc., 1319 L St.
Photo Service Co., 1931 Mariposa St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 123 S. Brand Blvd.
Hanford: Branch and Chambers, "The Hanford Stationers."
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Bob Gamble, 4303 Melrose St.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Richter's Photo Service, 7901 Santa Monica Blvd.
Seymour's News Service, 1101-1103 N. Fairfax Ave.
Long Beach: May Studio, 123 E. Fourth St.
Ward-Wier Photo Shop, 142 Pine St.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
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John R. Gordon, 1129 S. Mariposa Ave.
Los Angeles Camera Exchange, 1037 S. Olive St.
Los Angeles Film Library, 832 Wilshire Blvd.
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Peterson's Camera Exchange, 356 S. Broadway.
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Smith Bros., Inc., 1721 Broadway.
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Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
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Kimball-Upson Co., 1030 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Photo Service, 610 Third St.
Oxie's, Inc., 404 E. St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
Miniature Camera Shop, 1600 Post St.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: St. Anne's, 515 N. Main St.
Stein's Stationery Store, 307 W. Fourth St.
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Eastman Kodak Stores, Inc., 626-16th St.
Haanstad's Camera Shop, 404-16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320-17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Pueblo: Camera Craft Shop, 503 Court St
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Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Hartford: Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Victor M. Schmelzer, 15 State St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Delaware Amateur Motion Picture Sales, 616 W. 32nd St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Izzy's Exchange, Inc., 905 D Street, N. W.
Robbin's, National Press Bldg., 529-14th St. N. W., opposite Willard Hotel.

FLORIDA

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Supply Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Burley: Walgreen Drug Co., 402 N. Overland.
Pocatello: Cook Drug Co., 333 W. Center St.
Wallace: Bradshaws, 517 Bank St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Chicago Camera Co., 2322 S. Michigan Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
Lake Shore Radio Co., 3204 Broadway.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Nichols, 104 S. Jefferson Ave.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Goshen: Petersen's Magazine Shoppe, 117 S. Main St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
H. Lieber Co., 24 W. Washington St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shop, 122 S. Main St. 309 S. Michigan St.
Schilling's, Inc,. 329 S. Lafayette Blvd.

IOWA

Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Coates Radio & Electric Co., 511 Fifth St.
Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 615 Commercial St.

KANSAS

Parsons: Morris Studio, Box 664.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: Bourne & Bond, Inc., 449 S. Fourth Ave.
W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Camera Shop, Inc., 322 Royal St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

Bangor: Francis A. Frawley, 104 Main St.
Eastport: S. L. Wadsworth & Son, Central Wharf.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris & Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
PATHESCOPE CO., OF THE N. E., INC., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Campello: Hudson Studio, 397 Copeland St.
Holyoke: Guenther's, 359 Main St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
North Adams: F. B. Oliver and Co., 60 Main St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
FORD MOVIE CO., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Michigan Film Library, 18970 Grand River Ave.
Alfred C. Smith, 5101 Yorkshire Rd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich's, 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
Owatonna: B. W. Johnson Gift Shop, 122 W. Bridge St.
St. Paul: Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: ***CALVIN CO.***, B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 918 Locust St.

(Continued on page 48)

Closeups —What filmers are doing

Hailing from Seattle, Wash., it is only fitting that Will D. Sweet, ACL, should go for the great open spaces as he does. Last year his vacation reels told a story of caribou, moose, grizzly bears and mammoth trout, as he found them in central British Columbia. This year, with a whole month free for roaming, Mr. Sweet plans to set off down the highways for Yellowstone, Bryce and the Grand Canyon, ending up in New Mexico for cattle branding and the rodeo. Color film will play a featured part in picturing these vivid subjects in one 1600 foot reel. Back home in Seattle, Mr. Sweet makes a practice of screening his travelogs for civic groups.

First award and a sterling silver plaque bearing the arms of the Province of Quebec have been won by Robert M. Coles, ACL, of New York City, in the amateur filming contest sponsored by the government of that province in connection with the third international canoe race over the St. Maurice River. Second prize went to Ernest L. Denoncourt, architect, from Trois Rivieres, P. Q., where the Syndicat d'Initiative, through its secretary, Armour Landry, carried on all Canadian arrangements. From the United States, where the affairs of the contest were under the supervision of Duncan MacD. Little, ACL, came ten movie making entrants, each of them a member of the Amateur Cinema League.

PREMIER PRIX
GRAND CONCOURS
INTERNATIONAL
DE
CINEMATOGRAPHIE
D'AMATEURS
SYNDICAT D'INITIATIVE
TROIS-RIVIERES
CANADA
1936

Plaque won in Trois Rivieres contest by R. M. Coles, ACL

Eight millimeter cameramen in Quebec or New York City can get a little filming exercise at the expense of John W. Widner, ACL, if they are interested in cooperating with him in producing, to order, the scenes in these two communities which he is anxious to have. He'll pay for the film and you get all the fun. Offers of cooperation should be addressed to Mr. Widner in care of the League offices.

Louis Jean Conte, ACL

A winter cine topic filmed by Louis Jean Conte, ACL

It was on an evening early in December that we decided it would be fun to drop into the Hotel Lexington and look up Holly Humphreys, ACL. First trumpet man in Ozzie Nelson's fine swing band, Mr. Humphreys (we had heard) was a dyed in the wool movie fan of no mean ability. When we got down to the grill, it was between a set of pieces so that the band stand was empty, save for one lone figure hunched over his music rack. Concentrated, intent, he seemed oblivious to everything but what he was studying. "Could you," we interrupted finally, "tell us where to find Holly Humphreys?" He looked up from his rack—blond, smiling. "I'm Holly Humphreys," he said. We swallowed and guessed that he was busy working over some new numbers. "Lord, no . . . look!" He pointed to his rack, and we looked. On it was a brand new December copy of Movie Makers! So-o-o, it was a lot of fun, and we met petite, pretty Shirley Lloyd, who sings with the band and sometimes plays the lead in little film stories that the boys produce. It seems that, out of the twelve musicians, eight of them are movie makers.

A genealogical byproduct of the Tenth Anniversary Dinner of the League was the discovery by M. Armour Landry, secretary of the Syndicat d'Initiative, of Trois Rivieres, Canada, and by Arthur A. Hebert, ACL, treasurer of the League, that they had a great grandmother in common. M. Landry, whose first substandard film was shot this last summer, came to the dinner as the guest of Duncan MacD. Little, ACL, and Mrs. Little.

Courtesy Higgason-Photo, Asheville, N. C.

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National Brokers
405 W. WASHINGTON BLVD.
FORT WAYNE INDIANA

(Continued from page 46)

Foster Book Co., 410 Washington Ave.
Rudi Drug Co., 4924 Hampton Blvd.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney Dry Goods Co., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Butte: Al's Photo Shop, 42 N. Main St.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 1617 Harney St.
Sidney: Sidney Drug Co., 1001 Illinois St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Lebanon: Kenneth L. Spring, 41 Hanover St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc. 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Dept. 290.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
Gruber's Camera Exchange, 98 Academy St.
L. Kaltman & Sons, 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Compton Studio, 302½ W. Central Ave.
Carlsbad: Ray V. Davis.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
George A. Young, 151 Central Ave.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
ALAN BENJAMIN'S FILM CRAFT, 931 Flatbush Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glen Falls: M. Lapham's Sons, 186 Glen St.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
Ollie V. Crennan, 498 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Broadway Camera Exchange, 1595 Broadway.
CAMERA EQUIPMENT, INC., 1600 Broadway.
Camera House, Inc., 145 E. 60th St.
City Radio, 42 Cortlandt St.
Clinton Camera Shop, 160 W. 31st St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
Films Editorial Service, 1451 Broadway.
Finnish Book Concern, 27 E. 125th St.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Joseph P. Hackel, 53 West 57th St.
Harry's Camera Exchange, Inc., 317 W. 50th St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Rubin's Film Exchange, 11 Essex St.
Snapshot Stores, Inc., 108 W. 40th St.
Frank Tanham & Co., Inc., 9 Church St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Niagara Falls: Croy's Drug Store, 7 Falls St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Pine Bush: Riche's Photo and Camera Store.
Port Chester: John F. Mowbray, Capitol Theatre Bldg.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 174 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223 Columbia St.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Greensboro: Standard Theatre Supply Co., Inc., 124 E. Washington St.
Winston-Salem: Clio News Co., 12 E. Fourth St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Main St.
News Exchange, 29 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
G. B. Cine Service, 1771 E. 12th St.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2025 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 1204 W. Market St.
Middletown: The Book Shop, 1012 Central Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Harold E. Monroe, 802 Waller St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Lakeview: Getty's Photo Studio, 536 G. St., So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.
Sports Craft, Inc., 512 S. Yamhill St.
West Coast Film Productions & Camera Exchange, 311-312 Gerlinger Bldg.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Johnstown: Johnstown News Co., 115 Market St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Camera Exchange, 438 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
M & H Sporting Goods Co., 512 Market St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126 Sixth St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.,
Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.
Mills Book Store, Camera Dept., 703 Church St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Pullman: C. E. Graves.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford, 1512 Second Ave.
Motion Picture Service, 1711 Ravenna Bld.
Sherman, Clay & Co., 1624 Fourth Ave.
Skykomish: Palm Drug Store.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
Huntington: Honaker Book & News Co., 418 Ninth St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.

WYOMING

Worland: Worland Drug Co.

UNITED STATES TERRITORIES

HAWAII

Hilo: Moses Co.
Honolulu: Eastman Kodak Stores, 1059 Fort St.
  Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
  Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
  Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
  Harringtons, Ltd., 386 George St.
  Kinelab Film Service, Adams' Bldg., 484 George St.
  Kodak (Australasia) Pty., Ltd., 379 George St.
  Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne CI: Harringtons, Ltd., 266 Collins St.
  Kodak (Australasia) Pty., Ltd., 252 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
  J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa Dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
  Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
  Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Ontario

Kingston: Thomson Photo Specialty Co., 69 Clarence St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
  Frank P. Boyce, 192 Sunnyside Ave.
  Eastman Kodak Stores, Ltd., 66 King St., W.
  T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
  Screen & Sound Service, Ltd., 156 King St., W.
  Robert Simpson Co., Ltd., Dept. 202.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
  H. de Lanauze, 1027 Bleury St.
  Eastman Kodak Stores, Ltd., 286 Craig St. W.
  Gladwish & Mitchell, Dominion Square Bldg.
  Metropolitan News Agency, 1248 Peel St.
  Screen & Sound Service, Ltd., 1242 St. Catherine St., W.
  Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
  Regina Photo Supply, Ltd., 1924 Rose St.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
  Chiyo Yoko Photo Supplies, 80 Nanking Rd.
  Eastman Kodak Co., 185 Yuen Ming Yuen Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S. R. O. Biskupsky dvur 8.
  Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
  Budtz-Mullers Eftf. A/S, Bredgade 29.
  Kongsbak and Cohn, Vimmelskaftet 43.
  V: Kodak Aktieselskab, Ostergade 1.
    S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Arts Studio, 38 Huttenbachstraat.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
  H. Salanson & Co., Ltd., 20 High St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Liverpool: Kodak, Ltd., 70 Lord St.
  J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
  City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
  E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
      59 Cheapside.
    Horne's Camera Mart, 58 Old Broad St.
  E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
    Horne's Camera Mart, 32 Gracechurch St.
  E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
    R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
  N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
  N. W. 6: S. I Shoot, 179 West End Lane, Hampstead.
  S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
    Kodak, Ltd., 96 Victoria St.
    Westminster Photographic Exchange, Ltd., 119 Victoria St.
  W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
    Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
  W. C. 2: Kodak, Ltd., Kingsway.
    Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
    Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
      81 Strand.
  W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
    J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
    Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
    Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
    Westminster Photographic Exchange, Ltd., 111 Oxford St.
  W. 8.: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
  National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
  Kodak, Ltd., 32 Grainger St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.

FINLAND

Helsinki: Aurora Filmi, Yrjonkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
  Kodak Pathe S. A. F., 26 rue de la Republique.
Marseilles: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 rue Bobillot.
  American Photo Service, 59 rue de Chateaudun.
  M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
    84 rue des Petits Champs.
  Brentano's, 37 Avenue de l'Opera.
  le Grimoire, 182 Blvd. Berthier.
  Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
    9 Blvd. des Italiens.
    39 Avenue Montaigne.
    5 Avenue de l'Opera.
    41 Blvd. Raspail.
    28 Place Vendome.
  Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
  N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Arnheim: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: "City," Zeestraat 65a.
  N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
  Kodak-N. V., Anna Paulownastraat 76.
  Hans Nieuwenhuis, Thomsonlaan 57-59.
Rotterdam: Fotohandel "Foka" Admiraliteitsstr. 4-8.

HUNGARY

Budapest VII: Hafa, Hatschek Es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
  Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
  Photographic Stores & Agency Co., 154 Dharamtala St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
  Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
  Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
  Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
    Branch No. 1: Juarez Ave. No. 66.
    Branch No. 2: 16 Septiembre No. 2.
  Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
  294 Lambton Quay.

NORTH AFRICA

Algeria

Alger: Kodak-Pathe, S. A. F., 48 Rue d'Isly.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
  J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
  Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas S. A., (Antigua Casa, Lemare & Co.), Villalta 220, Apartado No. 813.

PHILIPPINES COMMONWEALTH

Manila: Photo Finishing Corp., 114 Escolta.

POLAND

Warsaw: M. Arct., 35 Nowy-Swiat.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
  Kodak, Ltd., 46 Buchanan St.
  J. Lizars, 101 Buchanan St., C. 1.
    381 Sauchiehall St., C. 2.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
  Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
  Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
  Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
  Kodak, Ltd., 130 Robinson Rd.
  Singapore Studio & Photo Co., 39 High St.

SWEDEN

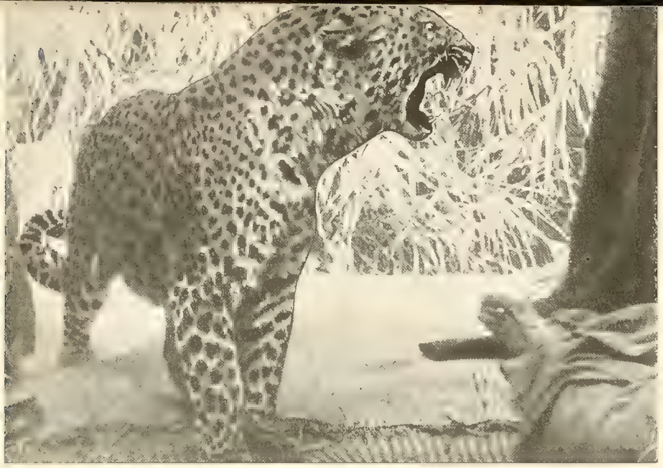
Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
  A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
  Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
  Gimmi & Co., Cine-Service, Stadelhoferplatz, Gottfried Kellerstr. 5.

SYRIA

Beyrouth: Misbah K. Itani, Rue Rami, Palais Municipal.



JAWS OF THE JUNGLE

Teeto and Minta, youthful lovers in a little Ceylonese village, invoke the blessing of the sacred peacock on their betrothal day. Walla, Teeto's pet chimpanzee, views the ceremony from a nearby tree, from which vantage point he is first to view the approach of an army of vampire bats (the scourge of Ceylon), which suddenly appear in the sky.

The natives know only one response to the invasion of the terrible vampires. Flight—into the treacherous jungles—anywhere! Under cover of darkness, the natives begin their trek into the wilderness, bravely facing dangers from leopards, wild elephants, monster crocodiles, pythons, cobras and other animals and reptiles.

There are constant forays by wild beasts—death and danger are everywhere. Only the comic feud between Walla, the chimp, and Agena, the honey bear, relieve the tension of an otherwise stark drama.

And all is not well within the tribe. Gukar, the arrogant rival of Teeto for Minta's affection, causes much dissension in the ranks and finally, when repulsed by Minta, attempts to wrest leadership from Teeto.

A mortal battle ensues, ending only when the cowardly Gukar, in attempting to escape the fury of his adversary, falls into the clutches of a man-eating tiger and is mauled to death.

Spoken narrative and native music background. Five reels.

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Mickey's task is to cut the lawn grass, but with Pluto as motive power the grass is not all that gets cut. A cat that strays onto the scene becomes the object of Pluto's attention and he gives chase. The way he follows the cat while pulling the lawn mower—up trees, along clotheslines and through ponds—is almost unbelievable.

A very amusing sequence occurs where Mickey climbs up into the birdhouse and imitates a bird which is whistling a duet with Minnie. As one might suppose, the duet comes to an abrupt end with the birdhouse, the cat and Mickey diving into the fish pond. Too good to miss.

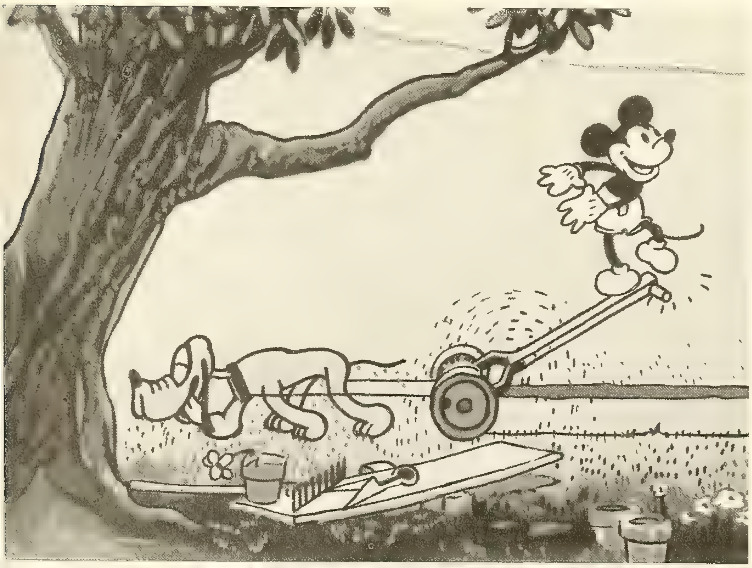
THE SPIDER AND THE FLY

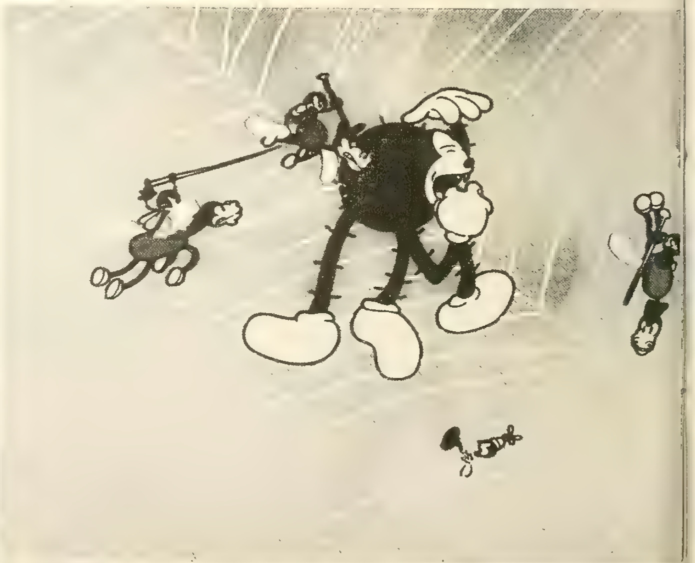
A Silly Symphony

When Miss Fly is caught by an old spider, young Mr. Fly sends out a call for help.

Very soon a small army is mobilized and goes to the rescue of the spider's victim. The horseflies, from the barnyard, take smaller ones as riders with pins for lances, and make the first attack. Others open pop bottles, which shoot their contents at the enemy and still others attack with spray guns. Incendiary bombs and lighted matches are dropped with telling effect.

The rescue finally accomplished, Mr. and Miss Fly are happily reunited.





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■ BURKE & JAMES, INC., national headquarters for bargains since 1897. Our great January Used Bargain list features a Ditmar 8mm. camera with f/2.5 lens, like new, for $49.50; Victor Model 3, turret front 16mm. camera with f/1.5 lens for only $89.50; Cine-Kodak with f/1.5 lens for $44.50; a great array of Bell & Howell Filmo 70 with most any type lens; write for prices. For the 35mm. professional we offer standard Eyemo and DeVry units at greatly reduced prices. B & H Professional 35mm. camera with matt box, vignette, iris, lens shade, tripod, four lenses; one 2" f/1.9, one 3" f/1.9, 4" f/3.9 and 6" f/5.6, complete for only $695.00; DeBrie, Institute, Universal and Ernaman cameras also available; Holmes 35mm. professional type projector, like new, for only $98.00. Hundreds of additional values in lenses and accessories. Write for catalog 137-H. BURKE & JAMES, INC., 223 W. Madison St., Chicago, Ill.

Photographic Art Title Backgrounds Free to League Members

Assortments of twelve art title backgrounds are offered entirely free of charge to members of the Amateur Cinema League.

Nine by twelve inches in size, they fit the larger homemade titlers, such as described in the League's service sheet on building a titler. They are prepared for lettering in white and photography with reversal film. However, you can have photostat negative prints made of them in any size for use with positive film.

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The supply is limited, so send your request early. Requests will be filled as long as the supply lasts.

Amateur Cinema League, Inc.
420 Lexington Avenue   New York, N. Y.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case, $2.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ BARGAINS in our January sale for the movie fan. Don't fail to get our prices on guaranteed merchandise before buying elsewhere. Keystone projectors and cameras; Simplex Pockette cameras, handiest camera made; Weston Exposure Meters; Beaded screens for perfection in projection; splicers, all types; film of every make and type; 35mm. Cello projector, cost $375.00, sell $49.50. A postal with your requirements on will bring an immediate reply. SMITH, 5101 Yorkshire Rd., Detroit, Mich.

■ USED motion picture equipment, 35 & 16mm.; S-O-F projectors; cameras; B & H sound & picture printers; optical reduction; printers; buy; sell; trade. O & W CINE ENTERPRISES, 149 W. 48th St., N. Y. C., N. Y.

■ UTILITY 16mm. film printers; 400 ft. capacity; bronze bearings; $50.00 value; price reduced to $19.50 each. Write for descriptive circular and other bargains. FROMADER PHOTO SERVICE, Davenport, Iowa.

EQUIPMENT WANTED

■ WE pay the highest cash prices for any 8mm. or 16mm. cameras and projectors; lenses bought also; write at once, describe fully. SUNNY SCHICK, National Broker, 402 W. Washington, Fort Wayne, Ind.

■ WANTED: 16mm. Library films, "silent and sound on film." any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

FILMS FOR RENTAL OR SALE

■ LOOK! "The World's Greatest Passion Play"; seven reels, (new) 16mm. Superior than the Oberammergau stage play; rent or purchase. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

■ 8 AND 16mm. films, Popeye, Betty Boop, Hal Roach "Our Gang" comedies and many other subjects. Catalogue free. EXCEL HOME MOVIES, 622 Madison Ave., Toledo, Ohio.

■ 8MM., 16MM., CARTOONS: Popeye, Mickey Mouse, Betty Boop, others. List free; state width. LINCOLN FILM SERVICE, Box 293-H, Saginaw, Mich.

■ SALE: 2 reel comedy, Joe Rock in "All Wet"; 1 reel, Passion Play, "Shadow of the Cross"; brand new. AMERICAN ANIMATED PICTURES, 270—92nd St., Brooklyn, N. Y.

■ 16MM. film subjects, 100 ft., $1.95; 8mm., 50 ft., $1.75; list free; specify width. FORD MOVIE COMPANY, 1659 Ford Ave., Detroit, Mich.

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■ EXCHANGE—If you have high grade silent 400' subjects, we will exchange same for our pictures of equal quality for $1.00 per reel. FOR SIX YEARS we have been trading and giving extreme satisfaction. Our sound on film high grade features and shorts are for rent, exchange and sale. Catalogues available. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ FILMS exchanged 25c per 100 ft.; bought, sold; big list of films, also bargains in cameras, projectors; we buy anything; titles made. BL-CAM-EX, 1451-M Broadway, New York.

FILMS WANTED

■ CASH paid for single and double reel 16mm., 8mm. film subjects. Write BOX 32, Easton, Pa.

TRADING OFFERS

■ BRAND new Model G Leicas, Contaxes, and movie cameras of all makes offered for your shotguns, pistols, rifles and other firearms. Authorized representatives of every leading manufacturer, including Leitz, Zeiss, Bell & Howell, Eastman, Ampro, etc. Send for bargain catalog. NATIONAL CAMERA EXCHANGE, established in 1914, 5 S. Fifth St., Minneapolis, Minn.

MISCELLANEOUS

■ 16MM. Printed Titles, eight words or less, 25c; each additional word, 3c. Samples free. MID-WEST SERVICE, 1024 Quincy, Topeka, Kans.

■ 16MM. SOUND on FILM RECORDINGS made anywhere. M. W. PALMER, 468 Riverside Dr., New York City.

■ SPONSOR WANTED: Amateur, experienced, well known in the Church Field in the Philadelphia Metropolitan area, wants to show good industrial along with other wanted programs. BOX 202, Movie Makers.

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Outdoors—Sparkling snow and brilliant blue skies . . . ruddy cheeks and gay costumes . . . winter simply begs for color film. And this year, whether you use an "Eight" or a "Sixteen," you can make full-color movies—effortlessly, beautifully. 16 mm. Kodachrome prices: 50-foot rolls, $4.75; 100-foot rolls, $9; 50-foot magazines, $5. 8 mm. price: $3.75 per roll. All prices include processing.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

FEBRUARY, 1937

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■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

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■ IF you have a Cine-Kodak K, *f*/1.9 lens and case in excellent condition, will take same and $40.00 additional in cash and ship you the new EASTMAN MAGAZINE LOADING CINE-KODAK with *f*/1.9 lens. List $125.00, brand new direct from factory stock. SUNNY SCHICK, National Brokers, Fort Wayne, Ind.

■ SELECTED 16mm. library films in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case, $2.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ FULL LIST PRICE ALLOWANCE of $34.50 for your Model 20 8mm. Cine-Kodak toward the purchase of a new 8mm. Bell & Howell Double Eight camera at $75.00, or Model 60 Eastman Cine-Kodak. NATIONAL CAMERA EXCHANGE, Established in 1914, 5 S. Fifth St., Minneapolis, Minn.

■ EDITOLA—THE 16MM. PROFESSIONAL EDITING MACHINE; silent, $95.00; sound, including amplifier and speaker, $360.00 and up. M. W. PALMER, 468 Riverside Dr., New York City.

■ IT'S FREE! Latest catalogue on real bargains of 8mm. and 16mm. movie equipment. Write DON ELDER, Dept. F.M-37, Chelsea, Mass.

■ BARGAINS: Victor 4, turret, five speeds, *f*/2.9 lens, $94.50; new Victor 3, five speeds, *f*/2.9 lens, $58.75; Dallmeyer *f*/1.5 lens, $34.75; new Victor 21 projector, 750 lamp, 1600 ft. reels, $99.50; Eastman self threading projector with case, like new, $74.50. Money back guarantee. Bargain list free. FROMADER PHOTOGRAPHIC SERVICE, Davenport, Iowa.

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■ GET OUR prices first before you buy any standard make of movie equipment. FORD MOVIE COMPANY, 1659 Ford Ave., Detroit, Mich.

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■ 16MM. CAMERAS, $28.00; projectors, $32.00; SOF projectors, $288.00. All 1937 models. RIEDEL FILM SERVICE, 2221 W. 67th St., Cleveland, Ohio.

■ FOR SALE: Filmo 121, *f*/3.5 lens, like new, $45.00; case $4.75; two packettes S. S. Pan film, $2.50 each. Cine-Kodak 8mm., Model 60, *f*/1.9 lens, perfect condition, with K3 filter and one roll film, $65.00. D. W. NORWOOD, Chanute Field, Rantoul, Ill.

■ OUR PRICES are lower! FORD MOVIE COMPANY, 1659 Ford Ave., Detroit, Mich.

■ SEE our list of specials of used movie equipment on page 83. WILLOUGHBYS, 110 W. 32nd St., New York City.

EQUIPMENT WANTED

■ WANTED: 16mm. Library films, "silent and sound on film," any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ WE pay the highest cash prices for any 8mm. or 16mm. cameras and projectors; lenses bought also; write at once, describe fully. SUNNY SCHICK, National Broker, 402 W. Washington, Fort Wayne, Ind.

FILMS FOR RENTAL OR SALE

■ 8MM., 16MM., CARTOONS: Popeye, Mickey Mouse, Betty Boop, others. List free; state width. LINCOLN FILM SERVICE, Box 293-H, Saginaw, Mich.

■ 8 AND 16mm. films, Popeye, Betty Boop, Hal Roach "Our Gang" comedies and many other subjects. Catalog free. EXCEL HOME MOVIES, 622 Madison Ave., Toledo, Ohio.

■ "THE World's Greatest Passion Play," 7 reels, sound or silent (new) 16mm. superior to Oberammergau stage play, rent or purchase. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

■ 8 AND 16mm. film subjects at the lowest prices ever offered. List free. Specify width. FORD MOVIE COMPANY, 1659 Ford Ave., Detroit, Mich.

■ 8-16MM. films for sale, trade; we buy films also; big list; cameras, projectors, screens, bought, sold, exchanged; titles made. BLCAMEX, 1451-M Broadway, New York.

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■ WANTED: 16mm. sound on film features and shorts; best prices paid for good material in good condition. GENERAL FILMS LTD., Regina, Canada.

■ USED 16MM. SOUND FILMS WANTED, must be general interest subjects in good condition. R. B. ANNIS COMPANY, 1507 E. Michigan, Indianapolis, Ind.

FILMS FOR EXCHANGE

■ EXCHANGE—If you have high grade silent 400' subjects, we will exchange same for our pictures of equal quality for $1.00 per reel. FOR SIX YEARS we have been trading and giving extreme satisfaction. Our sound on film high grade features and shorts are for rent, exchange and sale. Catalogues available. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

TRADING OFFERS

■ BRAND new Model G Leicas, Contaxes, and movie cameras of all makes offered for your shotguns, pistols, rifles and other firearms. Authorized representatives of every leading manufacturer, including Leitz, Zeiss, Bell & Howell, Eastman, Ampro, etc. Send for bargain catalog. NATIONAL CAMERA EXCHANGE, established in 1914, 5 S. Fifth St., Minneapolis, Minn.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles; presses, type, ink, paper and supplies. Write for details. KELSEY COMPANY, D-50, Meriden, Conn.

■ 16MM. SOUND on FILM RECORDINGS made anywhere. M. W. PALMER, 468 Riverside Dr., New York City.

■ SPONSOR WANTED: Amateur, experienced, well known in the Church Field in the Philadelphia Metropolitan area, wants to show good industrial along with other wanted programs. BOX 202, MOVIE MAKERS.

■ 16MM. Printed titles, eight words or less, 20c; each additional word, 3c. Samples and artistic "The End" title, 10c. MIDWEST SERVICE, 1024 Quincy, Topeka, Kans.

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will bring you—

● MOVIE MAKERS . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.

● Technical consulting service . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service. Advice is offered on all questions involved in the technique of filming, simple or complex.

● Continuity and film planning service . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.

● Club service . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.

● Film review service . . . You may send any films you like to the League for criticism and review by the consultants.

● Booklets and service sheets . . . These are available to all members. Booklets are sent automatically, as published, to those members who request them.

● Equipment service . . . The League aids members in locating new equipment, in making out filming itineraries and equipment lists.

● Making Better Movies . . . A 241 page illustrated handbook on the basic principles of movie making. Written in clear, non technical language, this book gives directions for every step in filming.

● Film Exchange . . . As a member, you may list your films for temporary loan among other members and you will receive in return a list of films offered by other members.

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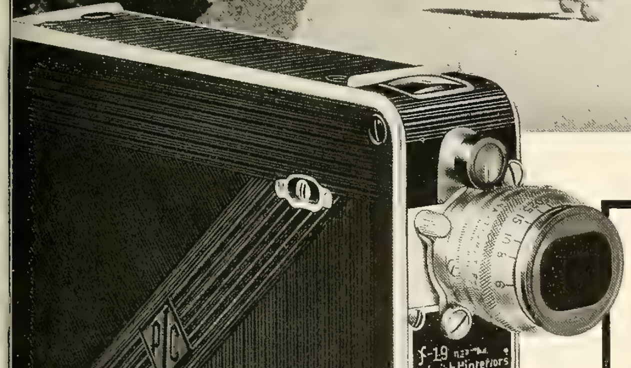
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DARK DAYS
f-2.8 DARK or in deep shade
f-4 VERY DULL or in shade
f-5.6 DULL or in open shade
BRIGHT DAYS
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THE WORDING OF THIS AD IS FREELY AND APPRECIATIVELY ACKNOWLEDGED AS THE WORK OF

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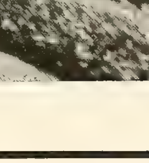

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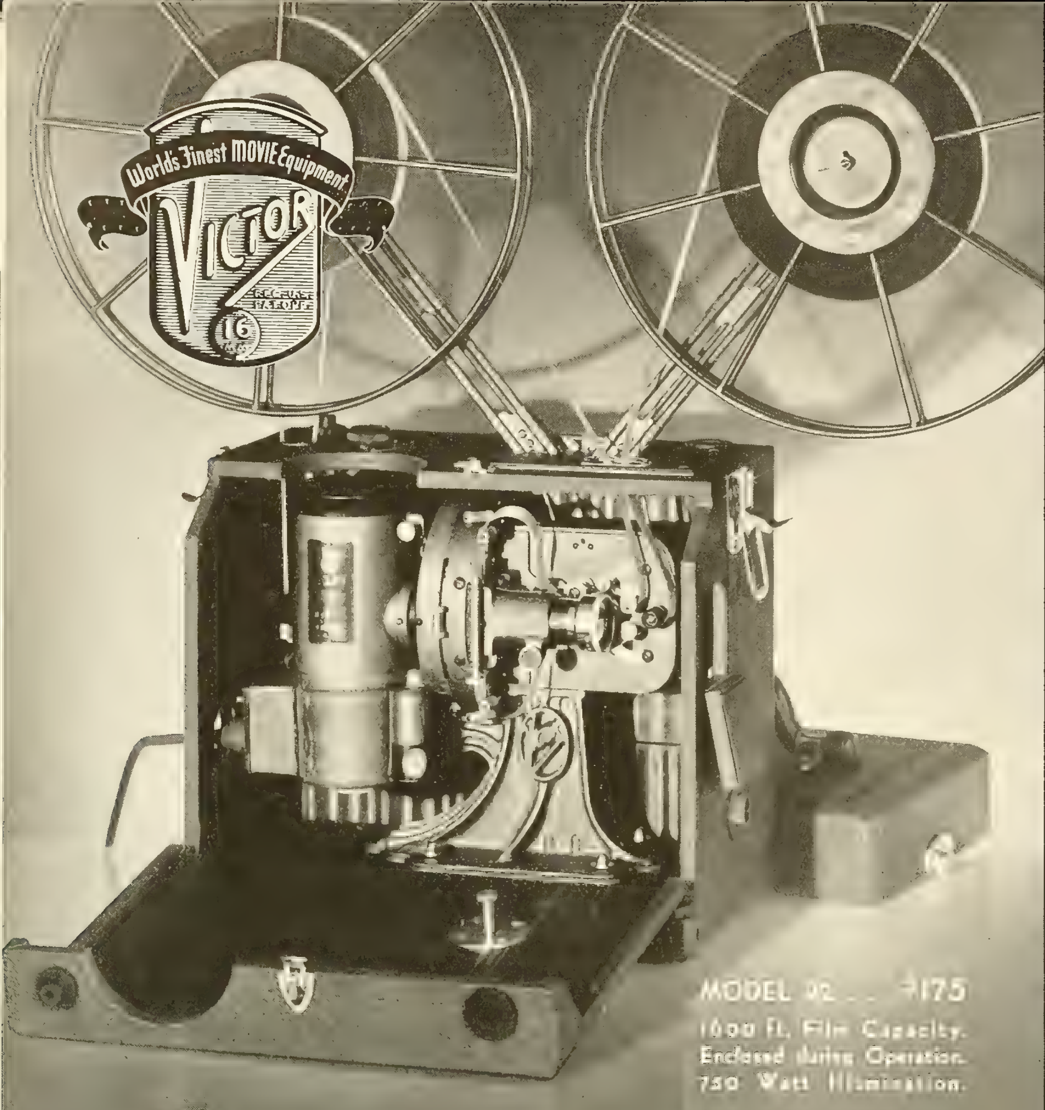

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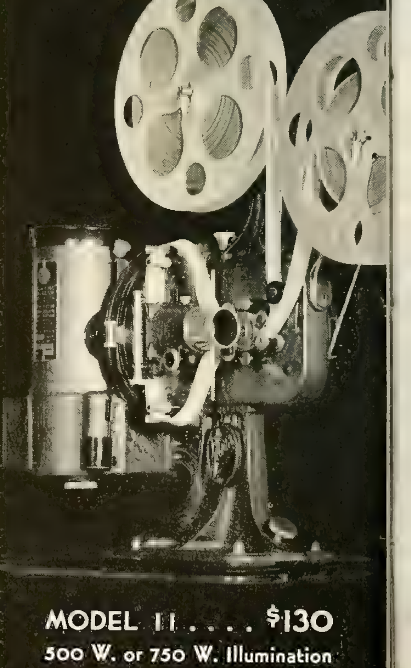

MODEL 11 . . . . $130
500 W. or 750 W. Illumination

MOVIE MAKERS

William F. Chase

The magazine of the Amateur Cinema League, Inc.

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Advertising rates on application. Forms close on 10th of preceding month.

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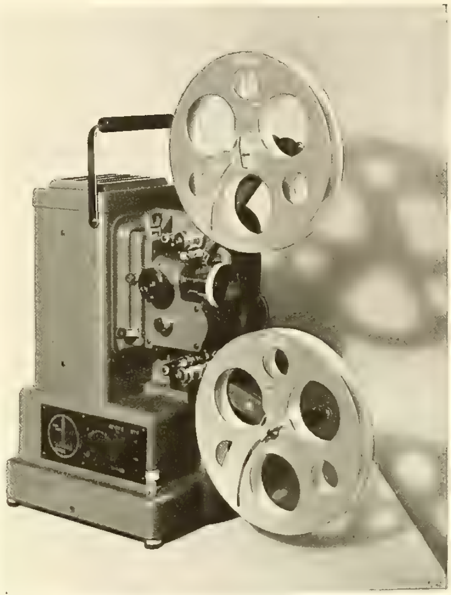

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Closeups—What filmers are doing

What is believed to be the first complete record in color film of an artist painting a picture—from the bare canvas to the finished creation—has been produced by G. E. Prentice, ACL, of Berlin, Conn., in 300 feet of 16mm. Kodachrome. Mr. Prentice was fortunate in having for his subject Leon Lundmark, the eminent Swedish marine painter, who creates before one's eyes the stirring beauty and power of North Atlantic seas. The film already has been given more than fifty five screenings by Mr. Prentice before art classes and groups throughout Connecticut.

Mrs. L. S. Galvin, ACL, League director, wins further honors in her present field of still photography with the publication of three of her pictures in the opening issue of *Coronet*, new monthly from the publishers of *Esquire*. They are *Swan*, *Dancing Needle and Thread* and *Little Hen's Dream*. The last named, which is probably Mrs. Galvin's best known work and the one which brought her recognition as an Associate of the Royal Photographic Society, was first published in Movie Makers nearly two years ago.

Late last fall, when Frances Christeson, one of the coproducers of the Ten Best award winner, *Architecture and Fine Arts*, came to leave the East Coast for her home in Los Angeles, she told us she was going back by ship, on a freighter. Keen over anything nautical, we talked with her eagerly on the possibilities for a really different film of the voyage. It was decided finally that an attempt to picture the personality of her ship was the effective way to bring meaning out of chaos. Well, it seems her rusty old tramp developed altogether too much personality, and darn near created complete and lasting chaos. It was the *S.S. Timber Rush*, which, as you may have seen in the papers, broke down helplessly 200 miles from land and 750 miles from the Panama Canal. For a week they drifted without aid, for another they slogged along at the end of a towline. Miss Christeson shot 1100 feet of film of the occasion, still unseen at the time of writing. "It can," she thinks, "be awfully good or awfully bad!"

Fifty five of the many hundreds of outstanding still shots of Mexico and things Mexican, made by Ralph E. Gray, ACL, have been on view lately in a one man show at New York City's Delphic Studios. Mr. Gray, who is believed to have been the champion long distance visitor (from Mexico City) to the League's Tenth Anniversary Dinner, is an active movie maker as well as a still photographer of imagination and charm. While he was in New York, we had the opportunity here at headquarters of seeing his some two thousand feet of superior color films of this country of his affectionate adoption, every sequence of which was implicit with Mr. Gray's sympathetic understanding of the Mexican people and their accomplishments.

Frame enlargement of a 16mm. movie shot made in Yosemite Valley by W. M. Fowden, ACL

Scenic photography of striking beauty and rare cinematic charm is to be found in *This Side of Paradise*, the latest record picture from the camera of Alan Moorhouse, ACL, of Toronto, Canada. Running 600 feet of 16mm. Kodachrome, the film presents a leisured and lovely record of a trip through the Swiss and Italian Alps, embroidered with many a delicate color composition and enlivened with recurring human interest. Mrs. Moorhouse has contributed valuably to the picture with handsomely designed title cards in color, as well as posing for a neat bit of montage "faking" in a fine sequence of Alpine girls devoted to music and song.

Eight millimeter Kodachrome footage of Catalina Island, off Los Angeles, Calif., and of Indian dances at the Grand Canyon are the scenes chiefly desired by Locke Brown, jr., ACL, who hails from New Orleans, La. Mr. Brown has a few other less definite desires about unusual shots of animals in black and white, but if you feel in the position to work with him on these matters, the thing to do is to write him in care of the League office. He will be glad to exchange sequences on the Mardi Gras, the Mississippi River, flood damage or what have you.

H. W. Voss, of Fort Myers, Florida, is one of many sportsmen we know of these days who has been won over to the idea that it's more fun to push the button than to pull the trigger. In essence, that was the heart of his recent talk and presentation of sports films before fellow members of the Tropical Sportsman's Club, in Fort Myers.

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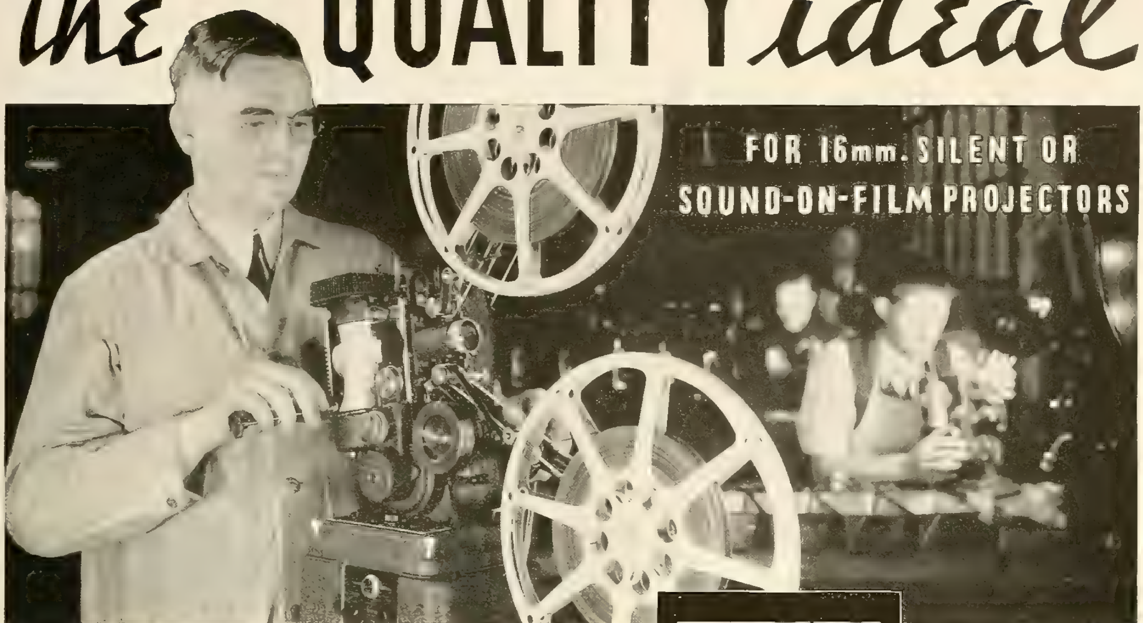

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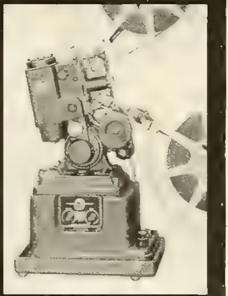

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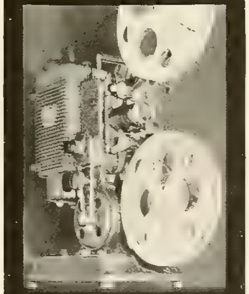

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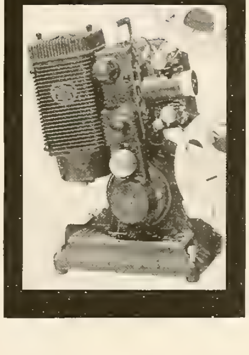

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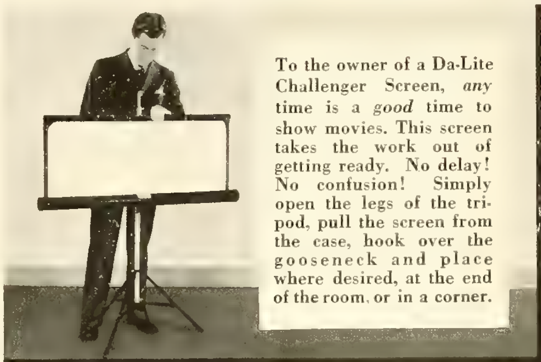

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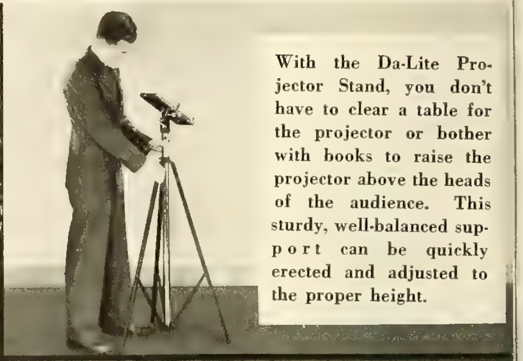

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whose voice is* Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues bulletins. It maintains a plot service and title service. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.

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How to use it

THIS is a word to the many new League members who have recently come into our ranks.

You have just bought an experimental year of ACL service. In using any facility, whether it is machinery or service, best results come if the user knows what the facility will do and how best to bring action from it. To buy a fine lens and then merely to take it from its box and handle it every now and then is to get nothing from it beyond the pleasure of possession. To acquire League membership and then to satisfy oneself with reading each number of Movie Makers and with looking over *Making Better Movies* is to limit a facility by excessive lack of usage.

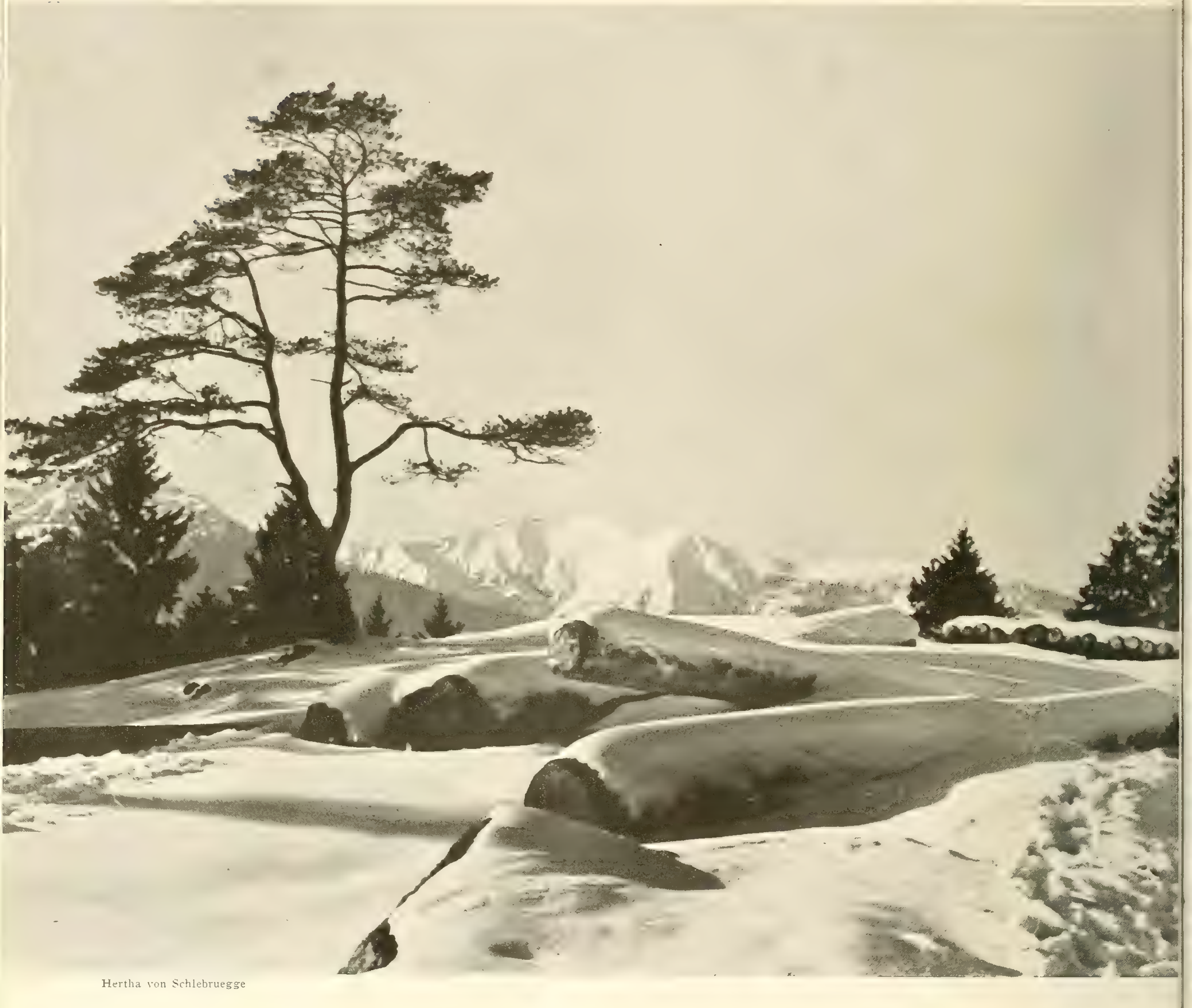
First and foremost, you will benefit from your membership if you ask questions. You may think that you do not want to reveal your lack of understanding by asking questions that would brand you as a "dub." League consultants are somewhat like physicians, in their mental attitude. They expect to be appealed to when something is out of order and they are not given to amusement when that which is out of order is very elementary. It is all in the day's work to them. They expect questions of all kinds to be asked, and such questions are asked. If you have held back because of diffidence or a false pride, take a fresh start and ask questions.

You will get the most from your membership if you send films in for examination, review and suggestion. Do not wait until you get a film of which you are proud or with which you are reasonably satisfied. A man does not go to a doctor to exhibit his biceps and torso muscles. Neither should you send only those films to the League that you are ready to exhibit. What will help you genuinely is to send in footage that dissatisfies you but that you do not quite know how to improve. Occasionally, it will be good for your cinematic soul to send in something that you think is pretty well out of the top drawer and to give careful attention to the criticisms that may be passed on it. These films are reviewed confidentially by League consultants and are never shown publicly, unless with your permission.

The League has very well tried ways of aiding you in planning films. Do not hesitate to ask for this help, because it may save you later failures. Tell League consultants what you have in mind doing; they will suggest short cuts to its accomplishment and will add other ideas that will gear in with your own.

Ask for booklets, service sheets and other helpful data. In order to avoid deluging members with things they may not want and in order to conserve expenditures, the League does not send out this material automatically. Booklets will be sent as they are published, if this service is requested.

These are only a few of the many facilities the League offers. If you will become articulate, we can help you much better than if you merely take what comes and say nothing about any other needs. You have joined a service organization. It wants to serve you. It can do this best, if you will do your part.



Hertha von Schlebruegge

Winter's shadows

MOVIE
MAKERS

Perfecting color editing

FRANK E. GUNNELL, ACL.

FOR years we amateur cameramen have been reminded of the vital importance of careful editing in the production of films that will have lasting entertainment value. We have been accustomed to think of editing primarily as a job to be done after a processed film is received from the laboratory and before it is ready for presentation to our more or less critical audiences. With black and white material, this attitude is a practical one. However, obtaining the very best results from color film involves a far more inclusive view of film editing than this. In fact, the production of the perfectly balanced color film requires that editing become a matter of important consideration both before and during filming, as well as after processing.

The first step in successful movie making involves working out an idea or story on which to base one's film. The second step is to get that idea or story on paper in the form of an outline, rough though it may be. At this point, the color filmer must do his first editing—that is, he must consider the relationship of scenes and sequences in terms of color. Otherwise, although the film plan may be coherent, he may have unpleasant and disturbing color clashes between scenes or within scenes. For example, a sequence of pastel shades might be interrupted by a scene of vivid reds and greens which would destroy the carefully planned effect that the sequence was intended to produce.

So the critical color filmer must carefully study the locale of the film, its characters, properties, etc., in terms of color. Thus, he will know how he can best arrange his shots and sequences to avoid color clashes. Again, this preliminary editing will enable the movie maker to decide the color key of his film as a whole, or in its parts, and this study will give him an opportunity to select his color backgrounds and scenes accordingly. Generally speaking, a color film is better if it avoids being all in high key or in low key and, at the same time, has not too sudden color changes between scenes or within sequences.

If one wishes to get the smoothest color effect possible in the finished film, he will want to take certain precautions during the actual shooting. These are primarily concerned with overcoming later editing problems.

The first of these precautions concerns matching colors in scenes that are to follow each other on the screen. Here one must consider the variations in color on the film caused by slight errors in exposure, differences in the time of day at which the scenes were photographed and changing sky and lighting conditions. I have learned, at the cost of considerable experience, that it is best to film all closely related color scenes at one time and on one roll of film. In this way only can one be sure that such colors as the blue of the sky will remain consistent throughout a sequence, or that the clothing worn by the characters in the film will remain the same shade in a series of shots. These are fine points, but important ones.

In the foregoing, it is not intended to give the impression that an entire scenario or film must be photographed at one time. This is always impractical and often impossible. But it is advisable to take an entire sequence of related shots within one filming period. Scenes taken during the morning will seldom match up well in color with scenes taken several hours later, or on a different day. The atmospheric and lighting conditions in the out of doors are in a constant state of change, and that change from hour to hour and from day to day is sufficient to show up markedly on color film.

Again, in cases where scenes containing considerable sky area are to follow each other in the film, a critical movie maker will save himself considerable cutting and splicing if he takes those scenes not only at nearly the same time but also in approximately the same direction. There is a noticeable difference in the color of the sky in the various quarters of the compass, due to differences in lighting. After all, the sun is just a big flood light, and we get front, side and back lighting in accordance with the way in which we aim the camera.

The suggestion to take on one roll of film all the scenes to be included in a given sequence is another precautionary measure designed to simplify later editing for color harmony. This may require some planning and it may involve filming some portion of the picture out of the order that was planned, but I believe that it is worth while. If all the scenes in a sequence are taken at the same time on the same roll of film, we are sure of identical color results in those scenes if they are properly exposed. All scenes in a given sequence will be on the same emulsion and they will be processed in the same chemical baths and at the same time. Thus, one may obtain the maximum degree of consistency in color within sequences. It may seem like a lot of trouble, but if one considers the lengths to which theatrical color workers go to obtain similar results, this effort fades into insignificance.

Coming back to the question of sky colors in Kodachrome, a word about the use of the haze filter is advisable. The haze filter, as its name indicates, is designed to help to overcome atmospheric haze and to improve the color value in scenes made under hazy conditions. This it does, in my belief, in all cases except blue. I have found that the haze filter definitely lightens up the blue of the sky and that even deep blue skies, such as are found in Colorado and Utah, appear blue gray when photographed through the haze filter. My conclusion, in so far as producing consistent sky colors in the finished films is concerned, is either to use the haze

[Continued on page 88]

How the advanced chromatic worker edits in filming

How do they take it?

PAUL D. HUGON

ONE of the major differences between the complete beginner in movie making and the advanced amateur or professional is the way in which each builds up his footage.

The beginner is single tracked. When he has shot every obvious scene of his subject, he either goes on or quits. The professional differentiates, and to the material on hand he adds a good deal of new footage of great human value, known as reaction shots. In that, he merely follows the technique of the newspaperman, who supplements his report of actual facts by statements of opinion from a multitude of people. In silent movies, opinions have to be seen, not heard. It is not what people say, but how they look, that counts.

A reaction shot is simply a picture of the way other people "take it." In the scenario, it may appear in the briefest form: "She takes it hard" or "Joe takes it easy" or "Nan is delighted." Just as the thought of a closeup should come to the cameraman's mind automatically after each medium or long shot, so the thought of a reaction shot should come to the director's mind immediately after each important bit of action.

On the stage, it was called an aside when it cut into the principal business, a soliloquy when it took place before or after the main scene. In Greek tragedy, it was the chorus. In medieval drama, the fool. In revivalism, it is the Hallelujahs and the Amens. In politics, the Attaboys and the Hear Hears.

All these are reaction shots. They build up the story from underneath, like a coral reef. In daily life, reaction shots can be studied at first hand by turning around in the middle of a tense scene in a movie and looking at the faces of the audience.

A few examples will show the use of the reaction shot better than any theoretical discussion. In a travelog, the foreign tourist is giving his directions to the taxi driver.

Scene 1. Long shot of the tourist hailing the taxi.

Scene 2. Medium shot of the tourist and the driver talking.

Scene 3. Closeup of the tourist as he tries to explain with gestures where he wants to go.

Scene 4. Reaction shot of the driver as he takes it humorously or painstakingly or dumbly.

Animals can often provide humorous silent reactions

Scene 5. Medium shot of both as they reach an understanding.

In a family film, the children decide to take a perilous ride on their wagon down a steep bank.

Reaction shots of characters in the film are required

© Mily Richter

Scene 1. The gang together. The leader points to the embankment. They get aboard the wagon.

Scene 2. Reaction shot of the youngest, who gasps with fear or cries or claps his hands in delight.

Scene 3. Reaction shot of the dog quizzically turning his head to one side. (Needless to say, this shot can be made anywhere at any time, to be cut into any suitable scene.)

Scene 4. Reaction shot of the alarmed grandmother as she sees the scene through the window.

Scene 5. The gang starts downhill.

Scene 6. The grandmother at the bathroom medicine chest assembles remedies—a bottle of arnica, bandages, etc.

In a newsreel or topical film, the floral parade is passing down Main Street.

Scene 1. Long shot of the parade.

Scene 2. Closeup of a good float.

Scenes 3-4. Reaction shots of individuals in the crowd lined up at the side of the street, children pointing, etc. (not aware of the camera, of course).

Scene 5. Reaction shot of a Chinese laundryman, seated on his dilapidated horse wagon, patiently waiting for the parade to get out of his way, so that he can proceed with his business.

In a social film, the orator is urging the adoption of a certain measure. The reaction shots will be all the different expressions of the audience—enthusiastic, critical, hostile, tolerant, amused, and so on. The ideal setting for a multiplicity of reactions is the courtroom trial, in which the jury, the audience, the accused, the judge, the lawyers, all come in for their individual closeups.

Without reaction shots, a photoplay is an emotional monochrome, almost impossible to edit with any degree of subtlety. With an abundance of reaction shots, the editor's job becomes as varied and fertile as a painter's. It is on extra footage that good editing has to depend, and principally on closeup footage of emotional responses. Therefore, the production of extra shots than can be used for reactions is an essential part of the job.

The more nearly neutral the background, the more easily a stock reaction shot can be fitted into the general scheme, whereas a background that is too easily identified kills a stock shot for the majority of unexpected uses. It is never easy to slip outdoor footage into indoor scenes, or vice versa; the lighting has to match, more or less, in intensity and general direction; the clothes must match. But within those limitations a wide variety of response can be photographed from each of the principals in each scene, so that the editor will be able to play up whatever he has, and to cut out whatever is unsuitable, without leaving a yawning chasm.

Everybody has seen a solemn asseveration by some four flushing character interrupted by the squawking of a parrot. That is a form of comedy reaction which is always available and that should be stocked whenever opportunity offers. The audience will never question the presence of the parrot, which is supposed to be in an adjoining corner of the same room. It is not even necessary to have "planted" it earlier; but with a dog it is better to have had it walk through the film, if it is to be used later in a reaction shot.

Anybody who has a dog can secure stock shots of boredom, curiosity, anger, excitement, that

[Continued on page 91]

Sharp focus with average distance always available

William M. Rittase

The tyro's lens

LOUIS ELL

THE *f*/3.5, fixed focus lens is about the simplest optical equipment offered today in a motion picture camera. Because it is so simple, some movie makers are inclined to feel that it is a piece of inferior equipment, incapable of giving good results.

Nothing could be further from the truth. True, this type of lens has its limitations, but used properly, with an understanding of these limitations, it will deliver pictures that are all that can be desired.

My own motion picture camera first came to me with a lens of this type attached to it, and, from observation of the results of other beginners, I have since felt extremely fortunate that I chose a fixed focus lens for my early filming.

When the amateur first glues his eye to the finder of his cine camera, he does so with no little excitement. In the nervous stress of making his first movies, there are so many things to keep his mind busy that he is very likely to forget such a trifling matter as focus! It takes some time for him to learn the "feel" of movie making. Watching exposure, footage, lighting, keeping the camera rock steady and seeing that the image is centered in the finder, not to mention composition and trying to avoid "panning"—all this is enough for the new recruit to think about. If he begins his first efforts with a focusing lens, he is likely to find sometimes that a scene, which he expected would be good, comes back from the laboratory a blurred splotch on the film. This would never happen with a fixed focus lens unless he came extremely close to his subject, a thing that he is not likely to do in the ordinary course of beginning work. Later, after other points are thoroughly mastered, there is plenty of time to obtain a faster, focusing lens. The things that occupied his mind in the beginning will have become second nature, and he can go about learning the use of his new objective with a clear brain.

Fixed focus lens is wisest choice for first filming

When children are occasionally given the use of the motion picture camera, the fixed focus lens is a decided advantage. Young children very rarely can be taught the correct use of the focusing lens, and whenever I allow them to use my camera, as I sometimes do, I never fail to put the fixed focus lens into place.

For scenic filming, I feel that a fixed focus lens is indispensable. It needs to be supplanted only at rare intervals by a telephoto lens for bringing distant objects closer or by a wide angle for giving a more inclusive view. In scenic filming, it is often desirable to have objects in the foreground in focus, so that one can plan a pleasing composition on the screen. I have often made shots of this kind with a single small branch or twig arching into the picture area close to the camera. The branch, as well as the more distant view, is in good focus, and consequently both foreground and background are attractive. Imagine the effect if this same scene were made with a focusing lens. If the lens were set for distance, the branch would be a blurred line that would detract from the scene instead of adding to it.

It must be remembered that, with a fixed focus lens, only those objects at the true hyperfocal distance are in critically sharp focus. The objects nearer or farther away from the camera are very slightly diffused. However, in scenic filming, this usually is not undesirable. Something of the effect of slight diffusion is obtained, and this often adds to the beauty of the scene. This soft focus effect is so slight as to pass unnoticed by the average movie maker.

Admittedly, this quality may also be listed as a slight limitation, for in extreme distance shots, fine detail does not register sharply. I have learned to avoid scenes of this kind and to plan closer shots if detail is essential to the picture.

In shooting color, this effect is more noticeable because of the fact that color film does not appear quite so sharp in definition as black and white, when

[Continued on page 83]

R. I. Nesmith and Associates

Loss of detail is an advantage with special portraits

Diffused shots

RUSSELL C. HOLSLAG, ACL

How to soften the quality of scenes at small expense

THE dictionary does not give the movie maker his own, proper definition of diffusion. "The act of pouring out and spreading, as a fluid . . ." No, that doesn't help much, except to furnish a faint clue by metaphor. While there are many movie metaphors of delightfully uncertain interpretation, we shall concern ourselves here with an effort to provide a sharp definition of this hazy term and to outline its uses and abuses in actual practice.

It is true that wiry definition of the highest order was the demand given to the photographic lens makers by the motion picture industry. In response to this requirement, objectives of the highest correction were introduced, and, indeed, it was the development of this type of lens that made practical the miniature camera of today. It would seem that, with the greater screen magnification brought about by the use of substandard film, critical sharpness of the film image is the thing most to be desired.

But fine tools are made to serve the cause of art, not the other way around, as we are sometimes tempted to think in the case of certain of our very technical friends. Believe it or not, there are certain cases in which wiry sharpness could well give place to a slight softness. Heresy to the fine lens makers? Certainly not. If you were to make a photoplay with the action taking place in a London fog, it would certainly not be appropriate to have every scene with wiry definition. In other words, softness has its place; perhaps a small place, we may say, but, like so many other things of this kind, highly appropriate in specific cases. And this alone makes it worth our consideration.

Softness, or *diffusion*, is best achieved in certain, specific ways. One might think that, if a slight loss of detail over the entire image were wanted, this could most easily be obtained by throwing the lens slightly out of focus. But this, in practice, will not produce the effect desired. The result of such an operation will be to render the audience uneasy, for it will feel as if suddenly stricken with collective myopia.

It has been found that, to produce pleasing photographic diffusion, the best method is to secure an underlying image, or "ground work," that is sharply defined, and then to superimpose upon this an auxiliary image which is not sharp. By altering the proportion of these two components to each other, the amount of softness or diffusion is regulated. This may seem an extremely complicated operation, but it may be produced by relatively simple means. Its explanation is given here merely to show that the effect is not to be gained by throwing the lens out of focus.

The easiest means of obtaining this kind of diffusion is found in the employment of some device which will hold the diffusing material in front of the lens while the picture is being taken. The action of such material is to let part of the light rays through unhampered, and so to produce a sharp image. At the same time, that part of the material which interrupts the light rays will produce a hazy, soft effect which is superimposed on the sharp image, the combination giving the desired result. Any thin, sheer fabric with a loose weave will serve this purpose, such as thin chiffon, gauze or even cheesecloth. Different fabrics will give greater or less diffusion, and there are so many possibilities that they cannot all be described here. Black material will cut down the exposure to a certain extent, depending on the closeness of the weave, while light material will give a more "foggy" effect.

Some means will need to be devised for holding the material in front of the lens; the best is the employment of a matte box of some kind. As described in previous numbers of MOVIE MAKERS, this device is simply a small rectangular or tubular cap, larger in diameter than the lens barrel, and extending from two to six or eight inches in front of it. This is supported with the lens pointing squarely through it and the matte or diffusion medium placed at the outer end of the tube. Such a tube, complete with support, may be purchased ready made and is very handy for many purposes, including the prevention of flare. The diffusion material may be stretched in a frame made by gluing together two pieces of cardboard, with a hole cut in the middle, or may be bound between two pieces of glass. The diffusion given by a medium of this nature is more pronounced when the material is held at a distance from the lens of several inches than when held close. In using the diffusing material, some idea of the effect to be had will be gained by looking through the finder or through the critical focuser.

Diffusion may also be produced

[Continued on page 91]

For the ladies

BETH BROWN, ACL

ALL OF you have made virile action pictures of boats and planes, baseball games and fishing trips to please yourselves and Pa and Grandpa and little brother, Bill. To the showings you've invited the feminine side—sister and sweetie and Ma and Grandma—and they've smiled and applauded and approved outwardly.

But, inwardly, they've been wishing you'd wake up and for goodness sake make a picture for them—something they can cheer about—something they can call exclusively their own—a picture, say, about fashions.

Fashions? Haven't an idea on the subject, you tell them. Don't know what it's all about. What's there to know, they ask you? You just let them dress up and strut their stuff. They'll do the job! Didn't think your ma could be an actress, did you? Didn't think the cook could wear an ostrich plume with such éclat! And as for four year old Mary—pin up her curls and put her in a pair of high heeled shoes—and you've got the most morose audience laughing right into your hand.

Your picture of fashions can either be entertaining or educational.

Do you move about in a circle of young and lovely débutantes? Has one of them just bought a complete new wardrobe, from permanent wave through bathing suit to evening gown? Is she a platinum blonde? Fine! Get a sister brunette and a red head and show the three graces in their clothes for all the coming four seasons. The film will still be in style next year. Two years after that, it will still be good for a laugh. And ten years after that, it will serve as a record for keeping in your archives.

But, you argue, you're a male. You don't know the first thing about clothes.

Any stylist in the local ladies "ready to wear" will jump at the chance of showing her models gratis—and most towns hold seasonal style shows. Just try the idea. Tell them that you and your camera are arriving on Wednesday at two—and they'll spread the proverbial red carpet toward your coming. Not only that, but one shop will tell another—and the battle will be on. You'll be met with a deluge of models and clothes. If you're working with color film, you'll be seeing red and blue and purple—and gorging yourself on pink and pale lavender.

Styles need not be of and for "debs" only. Why not film the office worker—the school teacher—show what the well dressed secretary should wear? I will bet ten cents you have twenty girl friends in as many occupations. Put them on their mettle, and you'll get a film that's certain to be different and sure to be talked about all over town.

The fashion field keeps growing greener and wider as you and I keep reaching out together.

Have you a little attic in your home? Has it six trunks full of old clothes? Can you get Mother to pose in her wedding gown and Dad to clamp on his celluloid collar? Gosh! Here's a bathing suit of the gay Nineties complete to pantalettes, shoes and stockings. Why, the evolution of the female bathing suit is a picture in itself—and simply swell for outdoor water shots—combining your sportsman's yen with a subject that's of interest to the ladies.

But to return to those six old trunks—if you haven't got them, a dozen telephone calls will bring them to you. Tell your friends that you are going to shoot some old time stuff on styles. Tell them that you plan to start as far back as you can, and to contrast styles in Grandma's time with styles as they are today. When you get the material together, you could start, say, with:

Should men always get lion's share of home footage?

Title 1. *They're still finding fault with the modern girl—*

Show a shot of a modern girl smoking a cigarette or sipping a highball or whacking a tennis racket around and fade out into:

Title 2. *To those who are always wishing the old fashioned girl were back—here she is!*

Maybe Mother will pose for this shot all dressed up in her bird of paradise hat—the one in which Father and she went honeymooning to Niagara Falls.

Title 3. *The modern girl is sinful—*

Show your modern girl doing a dance step calculated to raise the eyebrows of the audience and then fade into:

Title 4. *But here's how the old fashioned girl covered a multitude of shins!*

Shots of the lady in your great aunt's furbelows.

Title 5. *Nowadays figures don't lie—*

Make a short sequence of a modern girl in a bathing suit and cut to:

Title 6. *But, oh, how they used to—in the good old days—*

Take a couple of scenes of your model in an ancient hat and coat and muff. Then, in a medium shot, have her discard each article of clothing one by one. You'll get a laugh when you finally reveal your bathing beauty of a moment ago.

Title 7. *The modern girl likes hers dressed like this—*

A shot of a simple coiffure. Fade into a scene showing her as she would dress her hair back in 1890.

Title 8. *Ten puffs, one switch, forty hairpins—and a headache.*

Shoot this in front of

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Would Grandma get your vote if she looked this way?

Forbath & Rejane from R. I. Nesmith and Associates

The clinic

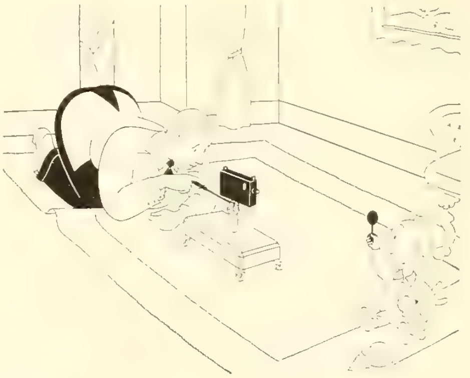
FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Another screen ■ With a sheet of white oilcloth of the type used by sign painters, a curtain roller and two brackets for the roller, one can make a serviceable installation for the home projection room. The white oilcloth has a dull surface and is pliable enough so that it may be rolled without cracking. The oilcloth also may be used as a rigid screen surface if it is mounted on a sheet of wall board and framed suitably. It will be found advantageous if the customary border around the screen is painted gray instead of dead black, for latest investigation shows that a gray border is easier on the eyes than a black one.—*William A. de Mars, ACL.*

Baby filming ■ The art of catching good shots of the baby playing on the floor calls for a firm, low camera support that may be moved quickly. Dr. Robert J. Carson, ACL, reports that his homemade dolly supplied the answer. It is made from a rectangular block of heavy wood weighted on the bottom with sheet lead and provided with four ball bearing casters. A tilting tripod head, or ball and socket head, is fitted to the top of the block and gives Dr. Carson a very flexible outfit. The illustration shows clearly how this indispensable aid to baby filming may be used. The reactions of the child, when faced with the equipment at eye level, ought to be interesting.

Service sheets ■ A new service sheet, a reprint of the various depth of field tables that have been published in MOVIE MAKERS during the past year, has been issued by the Technical Department of the League. It will be sent to any League member on request. Previous service sheets include *How to Use Exposure Meters*, *Tinting Data*, *Toning Data*, *A Board for Action Titles*, *Developer Formulae* and *Reversal Data*. A member may request to have any of these that he wishes, but they are not mailed automatically to those members who are on the booklet mailing list. They are intended to cover special needs and they are supplied only in response to specific requests.



Filming the baby on the floor with a homemade dolly

Faster A ■ The filming range for indoor color workers recently was widened by the introduction of a faster Type A Kodachrome. The new film may be identified by the emulsion number, which is a figure higher than ten. It is also indicated by a small white sticker stating that the film is faster than that previously supplied, which is placed on the carton. In view of this fact, all exposure data for Type A film that are given in the League booklet, *Color filming*, may be decreased by one stop when one is working with this new, faster emulsion. The new Weston speed is twelve and the Photoscop number is seventeen. If one does not use a meter or the directions given in League literature, the exposure guide packed with the film must be followed.

Reforming loops ■ Film left in the camera for some time has a tendency to retain the shape of the loops made in threading. This is particularly true in the case of Kodachrome, and sometimes, if the loaded camera has been unused for a number of weeks, it will result in loss of loop, consequently spoiling the rest of the reel. It is inadvisable to leave partly used film in the camera for longer than two weeks. If this is unavoidable, it is a wise precaution to take the camera into a totally dark room, remove the cover and run off a few inches of film in order to see whether or not the loop is lost when the camera starts. Then it is an easy matter to replace the loop if need be.

Polarizing ■ When a polarizing filter is placed before the lens to cut down reflections that would otherwise obscure details, it must be remembered that this filter will not materially affect those reflections coming from curved surfaces. The light that is controlled by these filters must come from plane surfaces at any angle of approximately thirty degrees. One great advantage of the polarizing filter is its property of showing to the human eye exactly the effect that it will produce on the film, so that visual adjustment of the filter can be made before it is placed on the camera lens.

Title color ■ As was described in December MOVIE MAKERS, neutral title backgrounds may be given color for Kodachrome filming by illuminating them with colored light. A variation of this is to use colored filters before the camera lens instead of the colored illumination. Use light colored cellophane for the filters. Color wheel attachments for projectors are helpful devices in working out this idea. They may be mounted on the titler in front of the camera and the desired color quickly moved into place before the lens. With the color wheel, exposure will be a matter of trial and error. If larger sheets of gelatin or cellophane are used, exposure may be judged by holding an exposure meter in the place to be occupied by the camera, so that the meter will register the light passing through the colored sheet.

Neutral tones ■ For photographic purposes, the traditional white cloth coverings used on the operating table may be changed advantageously for those of gray or light colors. Surgical picture makers find that one of the greatest problems is the overexposure usually obtained on the areas surrounding the operative field. When the illumination is increased to give correct exposure on the relatively dark field, its intensity causes bad overexposure on the white cloth. Following the same thought, dentists have learned to tint the plaster used by them by mixing a slight bit of water color pigment in the water with which the plaster is made. Another useful idea in dental laboratory filming is to paint glossy enamel teeth with a material called "ground glass substitute." This kills the gloss and

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A vote for the weak side

FRANCES ROBINSON

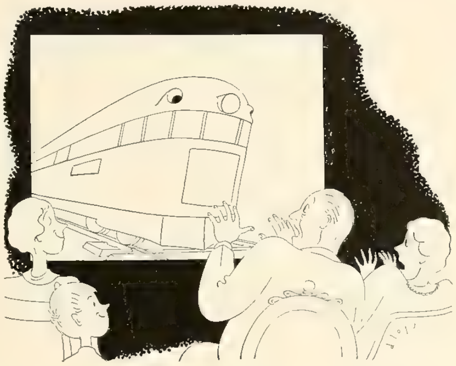
One woman's film way with a child and his toy train

THIS may reek of heresy, but I'm all for non professionalism in this movie making business. Nobody is going to subsidize me. I play at movie making for the fun of it. My camera is a modest, unassuming little gadget, my projector addicted to spasmodic breakdowns and my knowledge of gamma rays and spherical aberration rather less than sketchy. I've never made a dissolve or double exposure in my life and don't expect to.

In short, my movies are strictly of the garden variety. But I wouldn't exchange them for all the substandard cinematic classics that ever slithered off an editing table.

And I'll tell you why, if you've a moment to spare for the iconoclastic rantings of one who wouldn't recognize a montage sequence if it walked up and snapped at her.

My husband, good man, bought me a movie camera for a birthday present a few years back. He bought it, in fact, in the same generous spirit with which he has bestowed electric train sets upon our heir apparent at an age when the child was immediately concerned with nothing more mechanical than the fit of his triangular trousseau.



A head on shot is always good for audience thrills

"Of course, you probably won't be able to work the thing for a while," said the lord and master. "But I'll help you out over weekends."

Hah! I fooled him.

By the time he discovered that our food budget was being strained to the point of malnutrition for the sake of my film supply, I'd built up quite a respectable movie library—respectable in size, I should say, not in calibre.

You know the type.

Junior thrusting his thumb down his throat. Junior not thrusting his thumb down his throat. Junior about to thrust his thumb down his throat. A left to right panorama of Junior doing his thumb and throat act. And then, for the sake of variety, a right to left panorama of the same phenomenon. Maybe a tilt or two also, to make it complete.

Great stuff.

But I learned. I learned that a movie camera is supposed to tell a story—in movies, and not animated snapshots. I've made plenty of reels, and I've seen plenty of reels made by experts, that were nothing more or less than this. A subject—a shot. Another subject—another shot. You can filter, frame for composition, angle for added interest, even dub sound if you want to, but until you make *movies* of subjects, you've never savored the biggest thrill your little buzz box has to offer.

For example, a boy and a train set. (I might as well stick to this theme, because our youngster has overreached his father by developing to the point where *he* is stealing his senior's toys.)

You can make a perfectly swell shot indoors of a boy playing with a train set, as easily as rolling off a log. Since the fast indoor color film came out and those doubly bright Photofloods have been produced, indoor movies are a pipe. I make more shots indoors than out. There are more opportunities, fewer obstacles. But, as I was saying, before I interrupted to plug movies at night, anybody can make a bang up shot or two of the engrossing spectacle of a small boy spread eagled by the control switch of a train set, as his miniature flyer streaks around the track to bring up in a corner with a chip of your pet antique chair in its teeth.

But *that's* not a movie. It's not the scene you saw with your eyes. It's certainly not representative of the fun the boy was getting out of it all.

Engine, day coaches, pullmans, tracks, tunnels, station, crossing gates and lights, bridges, switch, section lights, the boy's guiding hand, his engrossed countenance—*that's* your story. And *that* should be your movie.

First off, you're guilty of movie mayhem if you make any shots from above the floor level. To do so would be to destroy the very essence of the yarn. From floor level, the train outfit looks realistic—and it *does* look realistic. From the floor level, the boy looks like a veritable Gulliver—which is just the way he feels. Hoist your camera up to eye level, some five or six feet above his very real little world, and you've lost nine tenths of the interest before you even lean on the exposure lever.

Secondly, you certainly don't want to make any shots of the train at a right angle. You'll get the collywobbles looking at them, if the train's in motion. And, if it isn't, one of your lights will probably bounce right off the side of a pint sized pullman into the camera's lens. Use an acute angle for most shots—and head on shots at the turns. Take shots of the train pulling out of the station—first from ahead and then from behind. Shots of it entering a tunnel. Shots of it leaving the tunnel. A shot of a crossing gate coming down . . . *then* the train roaring past the crossing . . . *then* the gate going up . . . *then* the rear of the receding train. The boy's hand on the switch . . . a bridge swings open . . . the train moves into the scene and stops . . . the boy's face . . . his hand . . . the bridge closes . . . the train starts. A head on shot as the train approaches a turn and swings past the camera . . . a shot of red lights at the section before the station . . . the boy's hand at the switch . . . the boy's face . . . his hand again . . . the lights change to yellow . . . the train pulls past the camera . . . into the station . . . the boy beams proudly.

There's the story your movie should tell. One shot for each phrase. String 'em all together and, in my language, you've got a movie. There's no tricky camera work in it. It doesn't call for anything but an ordinary camera, ordinary lights and ordinary common sense. But it depicts my boy just the way I see and love him. And I wouldn't swap it for all the tea in China.

Frankly, where's the need for a trunkful of gimcracks and a mind laden with filter factors and field sizes? I'll admit that my movies might be better, technically, if I had a yen for the more serious side of the cinema. But heck—I'm no Hollywood cinematographer. And I don't make movies to show to anybody much else than the family and a few friends. It's a pastime with me, not a profession.

Practical films

The non theatrical movie as used for various purposes

■ Two reels of 16mm. Kodachrome are being used by officers of the West Side Y. M. C. A., in New York City, to publicize the facilities and operation of Huguenot Camps, the summer camp locations operated by this association. A recent screening of the films was given by A. J. S. Martin, city camp secretary, at a monthly meeting of the Boys Work Secretaries Cabinet.

■ A complete training course in the duties of a midwife is one of the subjects most recently treated in 16mm. film by Dr. G. H. Gunn, medical health officer of the Public Health Department of Durban, South Africa. He reports that this film has been of the greatest use in teaching practical methods to uncertificated, non European midwives, mainly Asiatics, who serve the large Indian population of Durban. It is the department's intention to add sound on the film to this picture in the near future. Other subjects produced under Dr. Gunn's direction, with Lynn Acutt handling the photography, have been films on anti plague sanitation, anti mosquito sanitation, milk supply, water supply, town cleansing and health culture.

■ The highlights of the Biennial Conclave of Alpha Chi Sigma, professional fraternity of chemists, foregathered in Cincinnati last summer, were recorded for that organization by member John D. Cochrane, jr., ACL, in 400 feet of 16mm. film. A copy is now being circulated throughout the country to all the collegiate and professional chapters by way of reporting on the convention. The fraternity's national officers, writes Mr. Cochrane, already are looking forward to the possibilities of a two or three reel film record of the meeting to be held in New Orleans, in 1938.

■ George T. Smith, ACL, and E. W. Wilby, ACL, report the production of a 400 foot, 16mm. record film of the dedication of a new clock tower by the Rubsam and Horrmann Brewing Company, of Staten Island, N. Y., brewers for more than sixty years in that community. The tower, which was completed recently to replace one burned in 1930, was unveiled in an impressive ceremony attended by more than 8,000 persons. The two Staten Island movie makers worked in cooperation with Carl Richter, of the R and H staff, who is himself an amateur filmer. They report that League membership cards worn in the hatband during the occasion aided considerably in obtaining free entry to good filming positions.

■ *The Princeton Homecoming*, a one reel, 16mm. picture produced by the Ideal Pictures Corporation, of Chicago, for the Princeton (Ill.) Township High School, and photographed by Martin Winn, ACL, of Chicago, was screened recently for the students of Princeton and DePue High Schools with great success. The film depicts a typical homecoming day, giving the highlights of the parade and climaxing on the annual Princeton DePue football game. It is planned to distribute the picture to schools throughout the state, reports H. Lew Webb, director of educational work for Ideal Pictures.

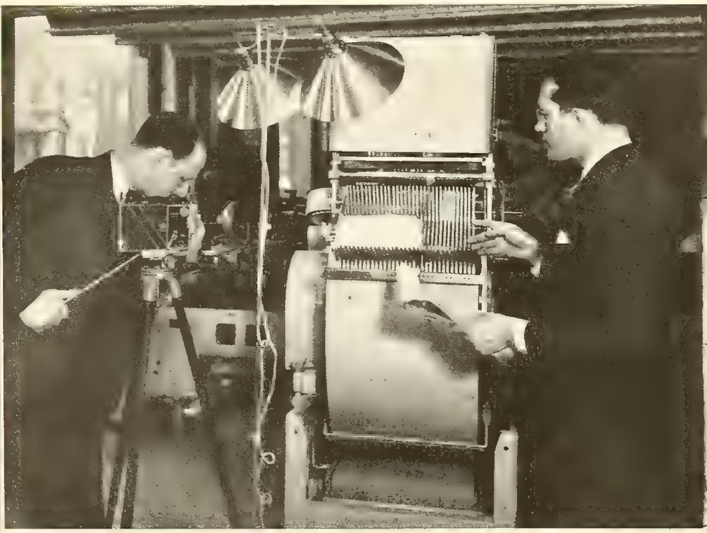
■ Substandard motion pictures were one of the chief mediums of publicity and appeal in the late campaign of the Denver Community Chest, with the production of a two reel, 16mm. film, *Helping The Hartleys*, by E. H. Herrington, ACL. In this somewhat elaborate campaign document, prepared from a story outline by Louis Roth, the City of Denver is presented as a fine community, yet where certain of its citizens are suffering from attack by the four public enemies—poverty, sickness, crime and despair. Their inroads and the counter attack of the social agencies which routs them from Denver are presented dramatically in a film which employs sound, musical accompaniment and narrative comment to drive home its message.

■ The activities of the Elgin (Ill.) Community Chest were pictured for possible subscribers in an 800 foot, 16mm. film produced by G. William Lang, ACL, for that organization's latest drive. Called *For Human Needs*, the picture shows something of the work carried on by each of the community's social agencies in caring for the needy and building character in the strong. A continuity is maintained by the use of a book which presents the names of each organization and those of its officers.

■ The highly specialized apparatus designed and constructed by L. G. Longsworth, ACL, for use in his recently completed three year research for Rocke-

[Continued on page 94]

Using tripods is an essential in good industrial filming



Jack Pert

© Walter Bach courtesy The Berndt-Maurer Corp.

The surgical camera

HERBERT C. McKAY

Herbert C. McKay

CONFUCIUS has been quoted so often on the subject of the comparative value of words and pictures that a repetition can hardly be ventured—but the truth of the statement attributed to the Chinese philosopher has rarely been more evident than in the case of motion pictures used to record surgical technique. Not only does the motion picture film show everything which could be seen by actual attendance at the clinic, but it shows much more. This is possible through the use of extreme closeups and slow motion, to say nothing of the addition of drawings, photomicrographs and diagrams at pertinent points in the film.

The surgical profession has been interested for years in the use of motion pictures for recording both surgical and medical subjects, but the struggle for satisfactory results has been discouraging. Until recently, the only consistently satisfactory results were those secured by a limited number of cameramen working with cumbersome equipment. There are so many obvious objections to the presence of heavy equipment in the operating room that even these successes were not received with undue enthusiasm.

The situation is now completely changed. The facts regarding one of the leading surgical film libraries in the country have proved conclusively that films made with a sixteen millimeter camera are in every respect the equal, or even the superior, of those made with a thirty five millimeter camera.

Just what has caused this change? Supersensitive panchromatic film, fully corrected lenses of wide aperture, new fast telephotos and arrangements for critical visual focusing of the lenses have all played their parts. To these must be added the mental attitude which forces the camera operator to be as painstakingly careful with preliminaries as he would be when doing any other scientific work. In the matter of accessories, the flood lamp has been decidedly important, as it provides ample illumination with small bulk and weight and without excessive heat.

The actual process of filming a surgical operation is simple. The camera used should be of reliable make. The ideal machine should have some means of focusing the lens visually and should have a dependable view finder. The reflex finder type of camera is preeminently suited for this work, but other kinds, if properly used, will give complete satisfaction. The lens should be either of two or three inch focal length, with an aperture of *f*/2.7 or larger. If 200 foot magazines are a part of the outfit, they will be of decided convenience, as it usually takes from 400 to 800 feet to cover one operation.

A suitable support must be used. If this is a tripod, it should be firm and rigid. The exact model may be left to personal preference, as there are three or four tripods available which will give perfect satisfaction. Experience has shown that no one camera position will do for all types of operations. However, the one which seems most practical is with the camera at the foot of the operating table. From this point, a three inch lens will give enough detail for most situations that are met.

The lighting units can be any of the many standard kinds on the market today. A large reflector for flood bulbs has advantages over the smaller ones, which make it worth while. At least two units should be used, while three or even four will be of advantage in special cases. In addition to these flood lights, a powerful spotlight must be used for deep incisions. As the ordinary spotlight with its hot beam would possibly prove injurious to the patient, a special model designed for this express purpose must be used. A spotlight which has a combined concentrating lens and water trough, absorbing most of the heat rays, thus giving an intense, concentrated beam which has very little heat, has been developed especially for medical work.

Recommended way of making records of surgeon's work

White clothing is likely to confuse exposure problem

The floods are arranged as close to the table as can be without interfering with those in attendance. The lighting is more equalized than usual, giving a flatter illumination in so far as the flood units are concerned. Their purpose is to build up the actinic level to the desired point. The spotlight is used to give the desired accent. It is set slightly above and behind the camera, so that its central beam is parallel to the lens axis and as close to it as can conveniently be arranged.

When the lighting setup has been made, a meter reading should be taken close to the site of the operation. The reading from the camera position is not reliable, because of the white covering used. Employing one stop larger than the reading is advised, as the important features are much darker than the skin.

With the lens aperture determined, it remains only to focus visually. As aseptic conditions must be maintained, some focusing target must be used which will not introduce septic conditions. Usually the sutures used in an operation are packed, together with a printed label, in a sterile glass tube. When a suture is removed, the surgeon can place the enclosed label on the body of the patient at the site of the incision. Focus on this sharply, then move the focusing jacket of the lens to bring the lens closer to the film; that is, focus beyond the label, stopping when the label shows the first perceptible signs of diffusion. This places the focus an inch or so beyond the label, where the significant objects will be located.

Usually ten or twenty feet of film are exposed during the preliminaries to the actual operation, and it is highly important to secure the very first stroke of the actual incision.

Usually the operating surgeon will indicate the important steps of the operation which are to be filmed, but most surgeons indicate a "cut" too soon after the opening of the shot, which tends to make the film jumpy. It is best to agree that he is to indicate the opening of a shot and the termination of the significant action, but that the camera operator will continue after this if he deems it best to do so. If the surgeon will pause to point out important steps before the actual procedure, such as indicating a diseased area before removing it, the value of the film will be increased.

The camera should be wound

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"The Kraal"

BETTY KIRK

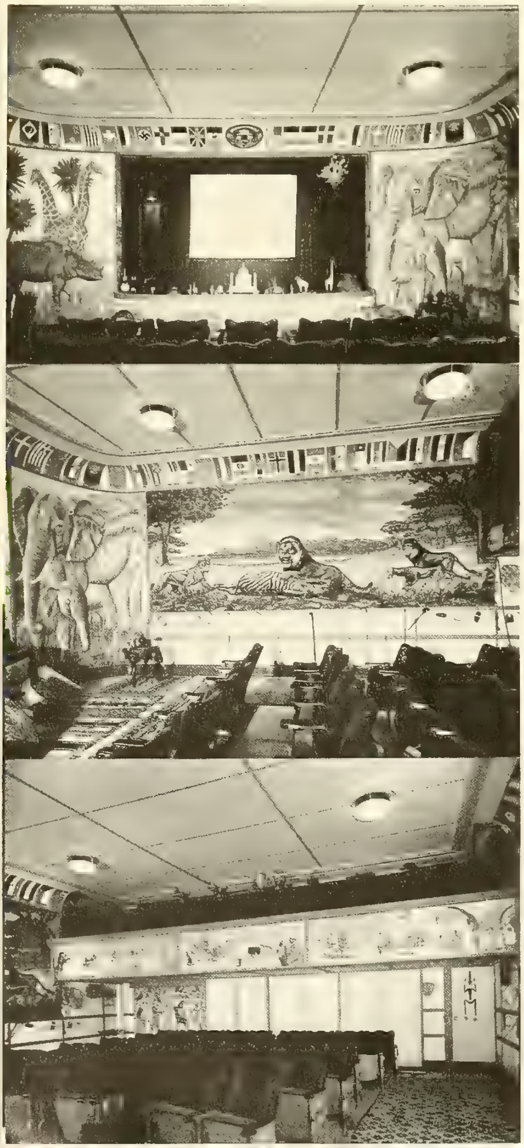
THE most interesting private theatre in Mexico, and one of the finest in the world, is that of Harry Wright, ACL, and Mrs. Wright, of Mexico City. To its creation they have brought the rich experience of world travelers, for they have circled the globe five times, and the enthusiasm of genuine movie makers.

It is, in fact, a private theatre de luxe. Built at the cost of approximately $100,000 as an addition to the Wright home in Mexico City, it is one of the show places of that capital and a model of technical efficiency. Research, thought and intelligence combine to make it an amazing private theatre, both for equipment and as an artistic creation.

How Mexican show place is adorned by travel murals

The auditorium seats 150 people, and there is additional space for visitors to wander about and inspect its rarities. The walls and ceilings are of special sound proof Celotex panels, such as are used in modern broadcasting studios. All the mural paintings are done in a special water color paint, since oil is sound reflecting.

Betty Kirk



The mechanical equipment of the theatre includes two of the latest type, 1000 watt, Number 130, Bell & Howell Filmo sound projectors, which can be switched automatically so that there is a continuous program; an RCA 750 watt sound projector; and Bell & Howell, 1000 watt and 750 watt silent projectors. There is also special RCA equipment with amplifying elements on the stage for playing records during silent films.

The interior is designed to represent an African villager's home, similar to those which Mr. and Mrs. Wright have visited on their travels, and the theatre is appropriately named "The Kraal."

To "The Kraal" in Mexico City have come visitors from all over the world, and a scanning of the guest book reveals the names of many celebrities. Here one finds the scrawl of the late Will Rogers; a delighted commentary from the versatile Bob Davis; the names of John Heydler, for more than twenty five years president of National League baseball, the beloved Ban Johnson, president for many years of the American League, Walter Hagen, Joe Kirkwood, Babe Didrikson and others famed in the world of sports.

"The Kraal" has been visited by every American ambassador accredited to Mexico since the theatre was finished; by the late Prince Purachatra of Siam (formerly ACL); Sir Esmond Ovey, first British ambassador to the Soviet Union; Ambassador Yoshiatsu Hori of Japan; Bertita Harding, author of *Phantom Crown;* and by business leaders from many parts of the United States. Mexican guests have included Dr. Luis Chico Goerne, head of the National University; Dr. Narciso Bassols, one time Minister of Education and now Mexican delegate to the League of Nations; and former presidents Pascual Ortiz Rubio and Abelardo Rodriguez.

Visitors to "The Kraal" particularly comment on its admirable acoustics and magnificent equipment and are delighted by its realistic recreation of an African village.

The Mexican artist and caricaturist, Audiffred, has painted the murals of the theatre with African big game scenes and native types, including life size representations of a Zulu 'rickshaw boy of Durban, South Africa, a Matabele beauty, adorned with necklaces, armlets and leg rings of copper and iron wire, and a saucer lipped Ubangi woman of Central Africa. A frieze above the murals is composed of the flags of sixty one nations, all of which have been visited by Mr. and Mrs. Wright. Flanking the stage are bas reliefs of elephants, giraffes and hippopotami.

The highly comfortable seats in the theatre were made from an Egyptian design especially for Mr. Wright. The floor is covered with soft native rugs from the Berber country, from Morocco and from the ancient African convent of Mekinez. Before the apron of the stage are gorgeous leather cushions from Morocco, embroidered in gold, silver and bright colored silks.

Informality is added by the collection of African souvenirs which Mr. and Mrs. Wright have brought from their travels. These include carved pieces from Bechuanaland, a Bunda mask, used by the natives of Dakar, West Africa, to drive away evil spirits, a multicolored grass helmet from the Belgian Congo, iron strips used as currency in some African countries, lucky beans from Bulawayo, South-

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Harry Wright has built real temple to amateur movies

Added sound

FREDERICK G. BEACH, ACL

Frederick G. Beach, ACL

THE double turntable system of providing sound and musical effects for home movies brought the amateur a new medium with which to augment his already full bag of entertainment tricks. When using this system, it is possible to provide a full and uninterrupted musical score by means of a few phonograph records and the instruments commonly used to reproduce them. Of course special variations in the arrangement of the phonographs are necessary, but they are well within the grasp of any person who is even slightly mechanically minded. Standard equipment is called for and may be had from any radio supply house or mail order firm. The assembling may be done by any person who understands simple wiring.

The necessary outfit consists of two units, a carrying case containing two complete electric turntables and pickups and a second case holding a loud speaker and amplifier. It is a simple matter to assemble the turntable unit, but it is far better to purchase the speaker and amplifier ready for use in their carrying case. In use, the turntable section is placed at the rear of the room near the projector, with the amplifier alongside it. A cable runs from the amplifier to the speaker, which is best placed under the screen, so that the sound will appear to come from the screen itself, which adds to the reality of the illusion. The double turntables allow two records to be played at once or two records to be played in succession without a break between them.

It is possible to buy complete outfits ready to use or parts for making up the various units. To assemble the turntable unit, there are needed two motor driven turntables, two pickups, two volume controls with switches combined, one flush male receptacle for motor current supply and one 'phone jack for plugging in the connection to the amplifier. A carrying case, to fit which the unit can be built, may be made to order or a large, trunk type suitcase may serve.

The first step is to lay out the turntables with pickups on a sheet of plywood and to mount them as indicated in the manufacturer's directions. This will give at once the minimum size of the trunk to be purchased, as the plywood board with turntables must fit into the trunk so that the cover will close without striking any of the instruments. The usual position for this plywood baseboard is about a half inch below the upper edges of the case when it is open. The exact position will have to be determined by the depth of the cover, but, in any case, it is wise to plan the arrangement so that the records can be played with the cover down, if desired. The pickups should be placed in their proper relative positions; it is customary to install them pointing away from the operator, as this seems to favor rapid manipulation. A volume control is wired into the circuit of each pickup and both pickups are then wired to the jack which is set in one end of the carrying case. The motor power supply runs through the switch on the volume control, so that the first movement of the volume knob turns on the motor. Each volume control includes a motor switch.

Double turntable system is easily assembled at home

Push button with mechanism for use in volume control

A further refinement is the addition of a push button in each pickup circuit, which will break the circuit when depressed. The use made of this button will be described later on. Both volume control and push buttons are used by the operator and should be placed in front of the turntables and near the edge of the baseboard. The male flush receptacle is mounted in the end of the case alongside the 'phone jack and the wires from the motor switches are led to it for the power supply. More detailed directions for assembling this outfit can be obtained by members from the Technical Department of the League.

Although combining the portable amplifier and speaker in one case provides the most satisfactory system for use with double turntables, it is not always necessary if the movie maker's radio is in a suitable place. Any radio store can supply a simple adapter, so that the radio amplifier and speaker may be hooked to the pickups. This system is satisfactory for use in one room, but it precludes the possibility of transporting the outfit.

The home showman who does not wish to invest much money in a sound outfit can make use of the standard, home type, electric phonograph which is combined with a radio. This method, however, has very definite limitations and does not make for a smooth and effective presentation of musical backgrounds.

Manipulating the sound equipment is not difficult, and its technique is mastered with practice in handling records and changing them rapidly. The most difficult task is selecting the music to fit the pictures. Somebody who has a good general acquaintance with music will be of inestimable value in suggesting records. If one is able to recall the types of music played with the old silent theatrical pictures, it will aid him. Listening to selections played on the radio and noting the names for future reference will enable one to build up a list of numbers suitable for many types of pictures.

Some movie makers who are active in scoring their films have worked out card indices and note books in which they list numbers under various headings, such as introductions, fanfares, finales, grand marches, sentimental numbers, overtures and many others, with sub heads which will readily enable them to choose music of any particular type. Some have gone a step further and have timed the various introductions, finales etc., so that they may select one which will coincide in running time with the lead title assemblies of their films.

The ideal method of working out a smooth musical accompaniment is to plan picture and

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Amateur clubs

JAMES W. MOORE, ACL

New in St. Louis ■ More than thirty enthusiastic amateur movie makers have attended each of the first two meetings of the recently formed Amateur Motion Picture Club of St. Louis, in Missouri. A well planned constitution and bylaws have been adopted and officers have been announced, as follows: O. A. Zahner, ACL, president; Russell Williams, first vicepresident; Martin P. Walsh, ACL, second vicepresident; Eloise Koch, secretary; Charles E. Valier, jr., treasurer. Serving with them on the board of directors are Fred Campbell, ACL, and Stuart C. Mahaney. Mr. Walsh has also been appointed chairman of the program committee, until the club's annual meeting in June of this year. Regular meetings of this active group will be held on the second Wednesday of each month.

Second for Seattle ■ Working again under the leadership of Richard H. Lyford, the Seattle, Wash., group of high school young people who produced the Honorable Mention award winner, *The Scalpel*, has already run a second production through the cameras. Although still unnamed, the new photo drama is reported by Mr. Lyford as simpler but, he hopes, smoother in treatment than their medical mystery. Associated with him on the technical work for *The Scalpel* were Eystein Berger, James Leipper, Edward Powell, Robert Dishman and Burton Dinius. In the cast were Barbara Berger, Louise Lyford, Patricia Cowan, Alan Hoelting, Roger Bassett, Frank Buty, Brooks Stevens, David Taylor, Marbeth Sedgwick and, in addition, the Messrs. Berger, Powell, Leipper, Dishman, Dinius and Lyford.

In Jefferson City ■ A contest for members' films, to be concluded on May first of this year, has been decided on by the Jefferson City Cinema Club, in Missouri, according to the report of E. P. Burch, ACL, president. There will be no classes within the competition, but first award of three rolls of film will be made for the best picture which has been edited, while two second place prizes, of one roll of film each, will be given to the best lengths of film left as they came from the camera. More than thirty members and guests of this active new club attended a recent open house meeting, which featured the screening of *A Change of Luck*, made by the club at an earlier gathering; *The Jefferson City Colt Show*, a club project; *A 10,000 Mile Jaunt*, by John C. Scruggs; *Telemark* and *Peasants*, from the League's Club Library.

Oakland officers ■ In California, the recent annual meeting of the Greater Oakland Motion Picture Club has brought into office Irving Bossie, president; Eugene Ritzmann, ACL, vicepresident; B. F. Pratt, ACL, treasurer; Carl Peterson, secretary. Serving on the board of directors with them during the coming year will be Dr. D. J. Frazier, ACL, and E. G. Thompson. Members of this veteran group are now engaged in producing, for the Oakland Chamber of Commerce, a Kodachrome publicity picture of the Bay Bridges. It is planned to circulate it widely throughout the United States, as a long range boost for the proposed exposition to be held in San Francisco in 1939.

Montreal awards ■ First award and the club plaque have been given to Marcel Baulu, ACL, by the Montreal Amateur Movie Club for his 8mm. film, *The Movie Club Goes Nautical*, winner of this group's annual summer competition. *Garden Days*, on 16mm., and *Holiday Memories*, on 8mm., by Harold D. Marwood and Earle Moore respectively, were other place winners. It is probable that in coming years the club's annual contest for members' films will be concluded synchronously with its annual general meeting, at the year's end, rather than in the early fall months. The officers elected at the recent annual meeting are Mr. Marwood, president; Walter Downs, ACL, first vicepresident; Mr. Baulu, second vicepresident; Cecil de Bretigny, treasurer; Miss R. Loke, recording secretary. A feature of a late regular meeting was a carefully prepared lecture by Philip Croft, of the Montreal Camera Club, on color photography. Mr. Croft traced the history of this medium from the early days to the present, using diagrams, colored slides and chromatic motion pictures as parts of his demonstration.

Latest news of group activities and photoplays

N. Y. takes air ■ *Filming from the Air* was the subject of discussion at a late meeting of the Metropolitan Motion Picture Club, in New York City, when that group was fortunate in having as guest speaker, J. D. Smith, of Fairchild Aerial Surveys, Inc. Mr. Smith, it is reported, gave technical hints on this specialized field of filming and illustrated his comments with two reels of his own work. On the same program, films were screened by club members Annette Decker, ACL, Sidney Moritz, ACL, and Vincent McGarrett, and a scale model of an amateur projection room in modern style was demonstrated by Walter Mills, ACL. Following the formal program, members divided into discussion groups on varying technical problems, led by Dr. Nelson Lockwood, ACL, and Charles J. Carbonaro, ACL.

Los Angeles dines ■ Nearly a hundred members and guests of the Los Angeles Cinema Club gathered in the dining room of the Los Angeles Stock Exchange Club recently for a banquet meeting which featured the announcement of prize winners in that cine group's annual members' film contest and the annual election of officers. Seven awards, each of motion picture equipment, were made in order as follows: to Guy Nelli, ACL, for *The Lost Wax Process;* to Major F. J. Rutland, for *Yosemite in Color;* to I. O. Levy, for *Our Vacation—July 1936;* to Franklin Skeele, for *Clouds for Sale;* to Dr. A. Freebairn, for *Magnet;* to Fred L. Wright, ACL, for *San Joaquin Valley;* to Ed. Pyle, ACL, for *Death Valley and Boulder Dam.* The contest was judged by members of the neighboring Sunkist Movie Makers of the San Gabriel Valley, which group was represented at the dinner by Elbert Griffith, secretary, and Mrs. Griffith. Elected by acclaim at this meeting, the Los Angeles officers for the coming year are Dr. LeRoy H. Bailey, president; A. L. Gram, vicepresident, and Dr. Freebairn, secretary.

For Detroit ■ In Michigan, members of the Detroit Society of Cinematographers, ACL, have witnessed a discussion and demonstration of editing, by Milo Hawley, and a Kodachrome record film of a forest fire at Isle Royale, by Glenn Cooper, according to the report of W. M. Ward, ACL, secretary. At an earlier gathering, this club featured a screening of *Mr. Motorboat's Last Stand*, from the League's Club Library. Meetings are on the fourth Monday of each month in the Highland Park Library.

S. I. celebrates ■ One year old late this past month, the Staten Island Cinema Club has celebrated the event with a gala party,

[Continued on page 87]

$108
buys thi
new 16

CINÉ-KODAK E

with f.3.5 Lens, 3 Speeds

THIS is the sensational, new, $48.50 16 mm. camera that head-lined home movie news last month. Fixed-focus, the Model E Ciné-Kodak is fitted with the famous Kodak Anastigmat *f*.3.5 lens which focuses sharply on all objects from a few feet distant to infinity. The "E" may be operated at any of three speeds—Normal, Intermediate, or Slow Motion—16, 32, or 64 frames per second. Its powerful, long-running spring motor makes possible lengthy exposures particularly helpful when operating at the two latter high taking speeds.

Exclusive with the Model E is its new-type enclosed eye-level finder. When you sight with it you see three things: (1) The picture you will get. (2) How much film you are devoting to it. (3) How much film remains unexposed. A supplementary footage indicator at the side of finder image makes possible this innovation. And, because of the "E's" angled top, you need not take off your hat when sighting.

Single-plane loading, a simplified gate, and ample finger room around sprocket greatly facilitate threading. This capable new camera loads with 50- or 100-foot rolls of Ciné-Kodak Panchromatic, Super Sensitive "Pan," Ciné-Kodak Safety, regular Kodachrome, or Type A Kodachrome Film.

Added Advantages

Its exposure lever, as is customary with Ciné-Kodaks, may be pressed down into locking position so that the operator may get into the picture himself when the camera is set on a flat surface or affixed by means of the tripod socket in its flat base to a Ciné-Kodak Tripod. The "E's" long-wearing black wrinkle finish and sturdy die-cast aluminum case promise years of scar-free usefulness.

Only $48.50. See this new camera at Ciné-Kodak dealers'.

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mm. outfit
KODASCOPE
MODEL EE
EASTMAN KODAK CO.

KODASCOPE "EE"

with "Tailor-made Projection"

THIS new and improved 16 mm. Kodascope supplants the popular Model E which it so strongly resembles. The "EE" retains all of the advantages of the Model E, *plus* three added refinements which make for smoother and more simplified projection.

The Model EE is fitted with a tandem pull-down offering all of the customary steadiness of double-claw operation. Rewinding has been made easier by the adoption of a mechanical rewind clutch—no belt changing. The projector cannot be rethreaded until the rewind lever has been moved out of the path of the film. Threading has been simplified by the addition of hinged sprocket clamps.

Undoubtedly the most important feature of the "E" retained in the "EE" is projection "tailor-made" to individual projection conditions. The size of the room in which you show films . . . the size of your screen—the five projection lenses and 400-, 500-, and 750-watt lamps available for the "EE" enable it to supply just the right amount of light for any screen up to 10 feet in width and at distances from 9 to 74 feet.

Projection Table Unnecessary

The Model EE is extremely cool and quiet in operation—cool, because of its powerful fan and efficient cooling system; quiet, because its six major bearings are pre-lubricated. The base of the Model EE is designed for projection from carrying case top, thus eliminating the need for projection stand or table. Its 30° tilting device permits you to direct the projection throw up or down to a screen on floor or table.

The price of the "EE" is but $59.50, including 2-inch *f.*2.5 lens and 400-watt lamp—a combination supplying ample illumination for average home shows. Here, obviously, is the outstanding projector value in the 16 mm. field.

ANY, ROCHESTER, N. Y.

$108 buys this complete new 16mm. outfit

CINÉ-KODAK E

with f.3.5 Lens, 3 Speeds

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EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Doris Day from Black Star

Give it light!

IRVING BROWNING

THE problem of the beginner with his first motion picture camera is one of progressive stages. When the novice gets his first outfit, he usually goes into production with such great enthusiasm that he puts his entire dependence upon the camera, overlooking the usefulness of any accessories which he later learns to appreciate.

Among these accessories, if he adventures indoors with his camera, he soon finds artificial lighting units bulking large in importance. Photographing interiors, for the new movie maker, becomes something of a puzzle. I saw a film made by a friend who believed he could turn out interesting footage. He bought average equipment with an *f*/3.5, fixed focus lens, arranged a scenario and began what he hoped would be his first masterpiece. He did not wish to discuss it with me until he could show me the completed film. Meeting him a month later, I asked about the picture.

He frowned and said, "I didn't have much luck, so I'm getting rid of my camera and I'm going to buy a new one with a faster lens. I couldn't get much on the film when I photographed indoors. The exteriors were all right, but, after all my preparation and work on the interiors, I was thoroughly disgusted. There's no use trying to get good photography with a slow lens. I should have known that, since all the latest cameras are sold with fast lenses."

He showed me his film. He had been very careful in preparing the scenario, written around his home and family, exhibiting their individual personalties and talents, and he certainly made a serious effort.

His troubles were nothing but a beginner's lighting problem. He was chiefly concerned with the camera and the direction, and he dealt sketchily with the lights. He forgot to place them close enough to his subjects and again, when he made a closeup, he doubtless pushed the lights in so close that he burned out any detail or flesh tones, leaving nothing but the eyes, hair and mouth.

Remembering the enthusiasm with which he started, I asked him to be a bit patient and to review the film with me again, so that we might check together on all the good shots. I asked that he recall the placement of lights, so that we could discuss the angles and distance of the light source from his subjects. This fired him with new interest. We viewed the film again, and I called his attention to those scenes which were clear because they had been shot with lighting units at the proper distance from the subject. When the picture was projected, we discussed its scenes. I learned that, in the good ones, he had his subjects come closer to the camera, which brought them within the proper distance from the light, but that, in the bad ones, he had put the lights too close to or too far away from the subjects. He realized his mistakes and admitted that he had given too little thought to lighting. The simple camera with that slow lens was not at fault at all; had he but maneuvered his lights properly, when his rehearsals were completed, all the scenes would have been satisfactory.

A movie camera is dependent indoors upon illumination

Night scenes may be made any time with simple setups

There are so many good, simple and inexpensive lighting units on the market, with which you can get the satisfaction of well illuminated pictures. That part is simple. It is equally simple to stop to think of where to set the lights before pressing the camera button. But, simple as it is, we often forget it.

With a set of three lamps, you can accomplish much in the average home. Equipment using either the 500 watt lamps or flood bulbs should be sufficient, and the average camera with an *f*/3.5 lens should be ample. Of course, the next consideration is the film to be used. Supersensitive panchromatic is best for the *f*/3.5 lens, taking scenes indoors at a distance of eight to fifteen feet from the camera. The sensitivity of this film to the color values of the incandescent bulb is greater than that of orthochromatic emulsions.

For example, when using supersensitive panchromatic film for photographing a long shot in a room, the average length of which is sixteen feet from wall to wall, I would suggest this light placement, which should result in proper exposure. Place one lamp (preferably a flood reflector) back of the subject, out of camera range, to light up the background. This will cause the subject to stand out in relief against the background. Another lamp should be placed, for general lighting, about six or seven feet from the subject, to the left of the camera and about five feet from the floor. A third lamp five feet from the subject, to the right of the camera and about seven feet from the floor, will provide a high light for the scene, and yet give the faces a bit of shadow under the nose and the eyes for modeling.

Always put one light behind the subject for background lighting, otherwise the front light diminishes, if it is as far as eight feet from the subject, as he moves back or comes into the scene from the background, reducing the actual illumination. With light on the background, regardless of whether or not the front light is less effective as your subject moves back, there will always be enough illumination on your subject, and the decrease in the front light will hardly be noticed. When using more than three lights, never crowd them all close to your subject, but put the extras halfway between your back wall and the two lights nearest your subject. Use no more than two flood lights on a subject in

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It's better every year

HENRY THEW STEPHENSON

IS THE amateur movie camera worth while? Seven years ago I said no. Now I say yes, and yes and yes.

I hate to acknowledge that I am an old man; but in years I am, or almost. I have been an amateur photographer for over forty five years. Perhaps it is because I have won a number of prizes for my still pictures that I turned up my nose at movies.

When a friend suggested that I purchase an amateur movie camera, I said, "Oh, yes. I can think of about a dozen action shots I should like to take about home—and then, what would there be left to photograph?"

I don't remember now just what finally persuaded me to buy a cheap movie camera; but I am sure that, at that time, I had no idea that I eventually would possess two of the best cameras on the market and a full line of accessories.

Now what justified this outlay? Let me approach the subject negatively. I do not make photoplays. This is because I live a good deal alone and do not have intimate friends who are interested in movies or photography in general. However, I do think that I have some artistic sense, and I get great enjoyment in making my shots as good as I can.

Now, the positive point of view. Just what makes me glad I bought that original inexpensive camera, and later two more of the most complete types?

I live an academic life. The moment I got a movie camera in my hand, I began to see possibilities that I had not even glimpsed when I turned up my nose at the idea. I now have four reels devoted to Indiana University. Two are devoted to athletics. I would not take a hundred dollars for the shots I took when we unexpectedly beat Purdue. One reel is devoted to general university activities and campus views. I am planning several others—and yet I once said, "What would there be to photograph?"

Bloomington, where I have lived so long, is a very commonplace, prosaic town—plenty of beautiful trees, to be sure, shaded streets, but little else. My first attempt at movies was on the ugly courthouse, and I wouldn't take anything for that first shot.

I have recorded in another reel all the important events in town—the decoration of the courthouse yard on Poppy day, the Children's Parade, the miniature automobile races on the square, the great Fourth of July parade in 1933 and many other city entertainments.

Then I have several reels devoted to home life. I have a lovely place and a daughter who is all and all to me. One reel is devoted entirely to her. When it opens, she is in bed asleep. She wakes up. She dresses herself. She gets my breakfast. She eats her own in a leisurely fashion on a Sunday morning, reading the funnies, garbed in her pajamas. So this reel goes—recording her activities throughout the day, her daily duties, her daily pleasures.

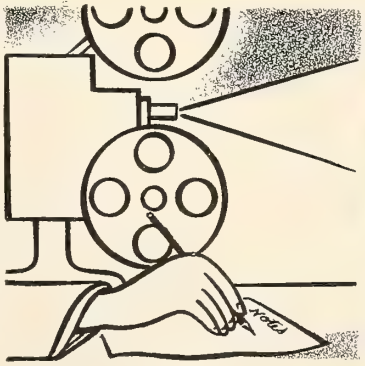
Another reel records her friends. This one who came to the house on this day, another on that. Now my daughter is married and away from home. I am much alone. I never saw a million dollars, but I am sure that I would not swap the pictures of my Peggy for a million dollars.

And still I have not mentioned what is to me the greatest asset of a movie camera. Each year I have selected the outstanding calendar events and grouped them in separate reels. In the 1932 reel, there are my first attempts in which I tackled everything—animation, slow motion, trick shots, etc. The 1933 picture contains our celebration on New Year's Day; Olga, the Persian cat, who had so many kittens we had to get rid of her; the old elm that died and had to be cut down. That year's picture is two reels long, for one records a trip when my daughter and I went to the north in Canada.

The 1934 film reminds us of the trip to Turkey Run on Alison's birthday, and 1935 begins with Duke, the damnedest pest of an unhousebroken puppy that ever lived. Yet, I fancy there will be a time when I shall look fondly on these pictures of Duke when he was a baby.

Living alone as much as I do, I turn to my reels for my keenest enjoyment. If I run through 1932, 1933, 1934, 1935, 1936 and to date, I live over again all my pleasures in these years. There is hardly a scene in any of the reels that does not call up pleasant recollections associated with the filming.

Movie Makers lays great stress on preparing films to exhibit to admiring audiences. I get my keenest pleasure when I am alone in my own study, living over again the past on my silver screen. I enjoy it more every year.



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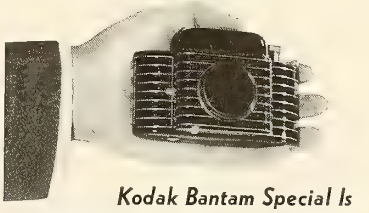

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EASTMAN KODAK COMPANY
Rochester, N. Y.

News of the industry

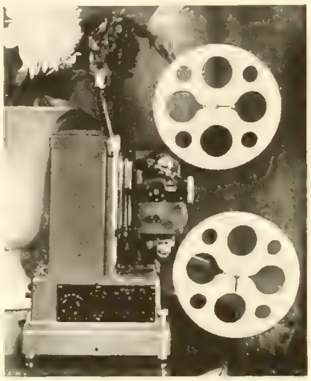
RUSSELL C. HOLSLAG, ACL

New Ciné-Kodak ■ A new movie camera, combining many standard features at a low price and released by a prominent manufacturer, is always a feature of notable interest. These specifications have been embodied in a most attractive manner in the new Model E Ciné-Kodak, offered by the Eastman Kodak Company, of Rochester, N. Y. Selling for slightly less than fifty dollars, the new camera has a fixed focus, *f*/3.5 lens, three camera speeds—"normal," "intermediate" and "slow motion"— i.e., sixteen, thirty two and sixty four frames a second. It has an exceptionally easy threading arrangement and will run either fifty or one hundred foot spools of film; both supply and takeup spools are in the same plane. A novel and most convenient feature is the direct view finder, with which is combined a footage meter. In sighting the camera, this footage meter scale is seen at one side of the finder field, so that one may know at all times just how much film has been shot, while the camera is in actual operation. There is also the normal footage scale, which may be inspected through a window at the side of the camera. The instrument's finish is black crackle, and its angle design makes it convenient for use close to the eye without interfering with the hat brim.

Goerz loses president ■ We sympathize deeply with the C. P. Goerz American Optical Company, of New York City, in the recent loss of its president, Merton E. Grush, who passed away at his residence in Winchester, Mass., on December 1, 1936. Mr. Grush became president of this company at the time it was acquired by American interests.

"Stills" wanted ■ Amateurs and others who have outstanding prints made from negatives taken with Wollensak lenses are invited to submit these for consideration and possible purchase by Ed. Wolff & Associates, 428 Taylor Building, Rochester, N. Y., advertising agency for Wollensak Optical Company. Subjects desired are child studies, portraits, groups, commercial shots, wide angle, action and nature studies. Prints not accepted will be returned if requisite postage is enclosed when submitted.

Gutlohn loss ■ MOVIE MAKERS sincerely sympathizes with the firm of Walter O. Gutlohn, Inc., in the recent loss of its president, Walter O. Gutlohn. The industry will mourn the passing of Mr. Gutlohn, whose cheery personality won the respect and friendship of all who came in contact with him. He established his 16mm. sound film library in 1934, and with the aid of his associate, H. A. Kapit, succeeded in building up an organization which accomplished much in advancing the status of this new medium. Walter O. Gutlohn, Inc., will continue to function along the same lines under the guidance of Mr. Kapit, who pledges himself to carry on the ideals of the founder. Mrs. Blanche Gutlohn, secretary treasurer, has charge of the educational films department.

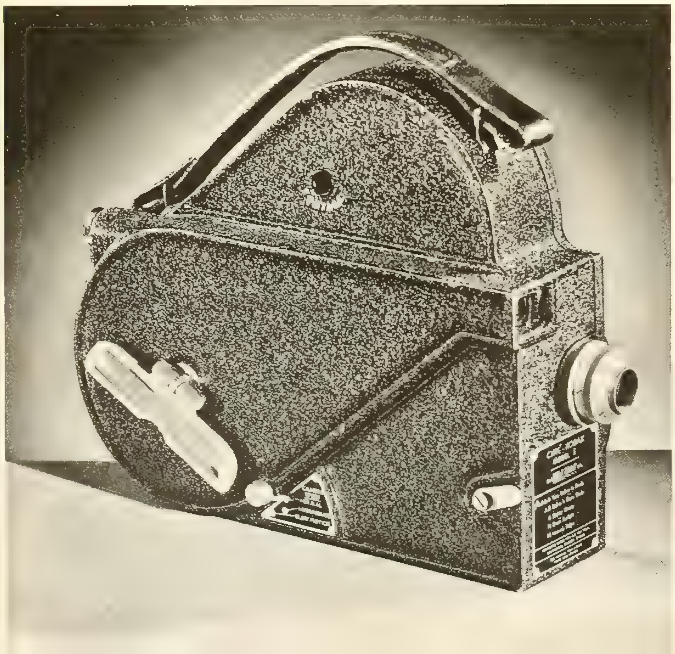


Tri-film projector offered by Bolex takes 8, 9.5 and 16

Newest Weston ■ A photocell exposure meter for the particular use of movie camera owners has just been announced by the Western Electrical Instrument Corporation, of Newark, N. J. The new instrument will be known as the Model 819 and is especially effective because its viewing angle is limited to twenty five degrees, approximately that of the regular one inch movie camera lens or the twelve millimeter lens used in the "eights" for general work. In the new cine meter, there is also incorporated a novel "preset" exposure dial, which allows the user to set in advance such factors as film speed, camera speed, shutter opening and so on, and then to read the correct lens stop value directly the exposure reading is taken, without need of further calculation. The meter scale reads in relative brightness numbers, and the lens aperture values appear adjacent to this scale. Because of the fact that the new meter will work effectively within a narrow angle, it is claimed that the exposure readings given will produce good results even with lenses having a small angle of view. It is stated that eighty one percent of the meter's response is determined by the scene area within a ten degree radius from the center point of the picture. Thus, the new meter may be used effectively at a medium distance, as well as for closeup exposure measurements. The new instrument is approximately of the same size and shape as the present Weston Universal model.

"Photography" ■ This plain, unadorned title of a new book by a famous authority is eloquent in its inclusive simplicity. Its author is Dr. C. E. K. Mees, Kodak director of research, and the publisher is the Macmillan Company of New York.

[Continued on page 96]



Model E Cine-Kodak has an *f*/3.5 lens and three speeds

For the ladies

[Continued from page 69]

a mirror. If you can, get the lady to pose in a high necked nightgown, nightcap and all.

Now for a trick of showmanship.

Title 9. *All in favor of the modern girl, applaud.*

Show various modern girls in a sequence of shots—at home—at the beach—at work—and at play.

Title 10. *Those in favor of Grandma*—

Now, in a series of short scenes, show Grandma as she was. Work in as many of the old costumes as you can and use a number of different models if you like. At the end of the sequence, cut back to the modern girl.

Title 11. *Louder, please.*

Make a close shot of your girl who is smiling and bowing her appreciation as if she could hear the applause.

Title 12. *Louder!*

Here would come a semi closeup of Grandma, smiling and bowing, too.

The final shot is yours to do with as you wish. You may want your modern girl to win or Grandma to get the cut glass loving cup to add to her trophies. But take a tip and be a smart enough showman to have two closing shots—one in which the modern girl comes off the victor and the other in which Grandma wins the competition. Then you can change the last scene and please any audience!

The tyro's lens

[Continued from page 67]

projected. This does not mean that I do not regularly use a fixed focus lens with color. I have merely benefited from experience in filming extreme distance in black and white with this lens and, accordingly, I make all scenes closer to the camera when shooting color.

In many other types of outdoor filming, such as chance animal and bird scenes, the fixed focus lens has the advantage of being always ready for the instantaneous shot. Usually, the subject is either coming toward, or going away from, the camera, and, if a focusing lens is used, there is the difficulty of checking focus while one's eye is at the finder. If the animal should be standing still for the moment, one does not want to risk the slight delay involved in setting a focusing lens, for in many cases the subject will be gone before the camera would be ready, and a shot might be lost that could never be duplicated.

I have made scenes of animal trails with the fixed focus lens, by concealing the camera behind a pile of brush and controlling it by a long string which started and stopped the mechanism. The animals appeared around the bend in the distance, approached along the trail

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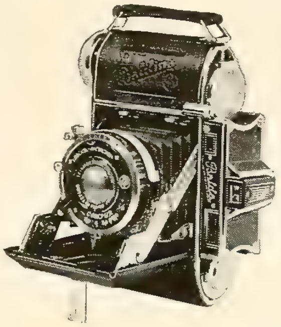

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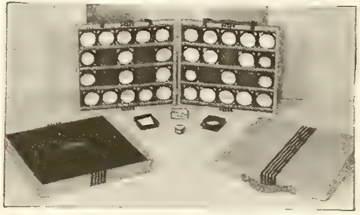

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and went out of the scene close to the camera. The focus throughout these scenes is most satisfactory. One of my most pleasing shots of this type is of a buck deer. Intense back lighting through the trees and against the hair of the animal made a wonderful picture.

I have found, too, that the speed of the *f*/3.5 fixed focus lens is usually ample for all ordinary outdoor shooting. The amazing latitude possessed by modern panchromatic and supersensitive panchromatic films will record nearly any scene that the beginning and average movie maker will care to take. Under adverse lighting conditions, I have tried using the half speed device to gain greater exposure, and this is entirely satisfactory in scenes which contain no animate objects. In scenes that include action, however, the motion is speeded up to such a degree as to appear unnatural, so that it is best to avoid shots of this kind.

I have noticed that, in some scenes made by fixed focus lenses, the illusion of depth is almost entirely lacking. The figures seem to merge into the background. This is especially true with scenes made in the shade. My remedy lay in the use of reflectors, which I placed outside the camera field to throw light on the back of the subject. In this, as well as in other types of scenes, back and side lighting are most useful in making the subject appear to stand out from the background.

I found that interior filming with the fixed focus, *f*/3.5 lens is no more difficult, once the lighting technique is mastered, than filming out of doors. The greatest drawback is that a few more flood bulbs are required than would be necessary with a fast, focusing lens. Beyond this, filming technique is the same.

In some scenes, I have found it desirable to "dolly in," or draw the camera closer to the subject while the scene is being made. Here is another place where a fixed focus lens is of unlimited value. I have attempted to make these shots with a focusing lens, pushing the camera truck, with my eye at the finder, and trying to keep the focus correct. The result can well be imagined. To make these shots successfully with a focusing lens requires at least two people—one to push the camera forward on its rolling tripod and to keep the picture centered, and another to walk beside the camera and to change the focus as the camera draws in. With the fixed focus lens, one movie maker can do it alone. The picture is always in focus, except when the camera is brought too close, as in the case of closeups. It is necessary to avoid bringing the camera too close, five feet from the subject being near enough.

When making closeups nearer than five feet, it is necessary to use an auxiliary portrait lens that slips over the regular lens. This lens, which permits closeups to be made at from five feet to within two feet from the camera, usually can be supplied by the dealer from whom you bought your equipment.

I have made innumerable titles, both animated and still, with a fixed focus lens used in conjunction with the portrait attachment. I like to make titles in which the lettering draws close, or appears to fall forward and downward out of the frame. This is done, of course, in the first case by moving the title board closer to the camera and, in the second, by allowing the title card to fall forward. Both of these title tricks are very easy with a fixed focus lens.

Filters, diffusion discs, masks, sunshades, etc., of course, can be used exactly as with any other lens.

On my camera, the fixed focus lens has been supplanted by a fast, focusing objective, but it often is drawn from my lens kit to take the place it has earned so well.

Added sound

[Continued from page 75]

music together before any filming is done. In this way, the length of the sequences may be timed to correspond with passages in the musical numbers. Many times it is possible to take an entire composition and to make pictures to fit the varying musical moods. It is important to avoid changes in the music which are not in keeping with the mood of the film, because the usual tendency is to have too many selections. It does no harm to repeat certain sections of a composition if the picture calls for it, but this should not occur frequently enough to make the audience aware of the repetition, except where a definite "theme song" passage is part of the score.

Changes in records may well be made while a title is on the screen, and, if one is faded out slowly and another brought in gradually, the audience will scarcely notice the substitution. Auditors should never become so conscious of music that it will detract from the interest in the picture. The ideal musical background will affect the audience almost without their being aware of it, and pictures which would drag in silent presentation will take on a new interest if augmented by a carefully chosen musical score. As a rule, the length of scenes in a picture shown with music can be greater than in one without it.

Choosing a record for the introduction of a film should be done with the length of the lead title assembly in mind. Examples of this may be seen in current sound pictures in theatres, which indicate that generally a brilliant selection is played during the entire lead title run. When the first subtitle appears, the introduction is subdued and a scoring appropriate to the following scenes is introduced. Similarly, the ending can be helped with a special musical sequence beginning just ahead of the end title or fade out. The introduction to the entire picture should start just before the first title appears on the screen and, if possible, should begin with a short fanfare, in order to bring the audience to attention. As the last strains of the ending fade out, a march or rather fast modern selection can be played much in the same manner as that followed by legitimate theatre orchestras.

One of the most interesting possibilities in the use of double turntables is adding sound effects. Almost any effect is available on phonograph records, and catalogs include everything from "coffee percolating" to "train leaving station at night." All sorts of sound combinations can be had, and the catalogs describe these in detail, giving the time of each effect in seconds. Often several separate sounds are recorded on one disc and are separated by blank spaces so that they may be found readily.

The use of these records calls for considerable care and presents technicalities that, if poorly handled, may spoil the presentation. A shot of a majestic ocean liner docking can be made ridiculous if the sound of a shrill factory or locomotive whistle is used instead of the deep boom of a steamship's voice. Whistle sounds of various types can be had which usually are recorded continuously on the record, giving as much or as little as is needed. It is necessary here to bring into play the push button described earlier. An example of this technique could be shown in a shot of a cruise ship sailing. The background music might be a stirring march, as if played by the ship's band, accompanying a shot of the whistle; the whistle is heard and the scene cuts back to the shot of the ship. In order to bring the sharp blast of the whistle into the picture quickly, it is necessary to have some means of making and breaking the pickup circuit very suddenly. The background music would be played at a normal volume, while the whistle record would be running on the other turntable; then the button in the pickup circuit, used for the whistle record, would be depressed and the volume turned up to normal. No sound would be heard until the button was released and then it would boom instantly. At the end of the blast the button would be depressed again and the volume turned off. In this way it is possible to get a sharp cutoff, while, if the volume control alone were used, the whistle blast would fade in and out.

Two sound records are often called for and are easily used with double turntables. The complexity of the sound and musical accompaniment employed by the projectionist is limited only by his ability to change records. The home program maker should beware, however, of making his show too complicated.

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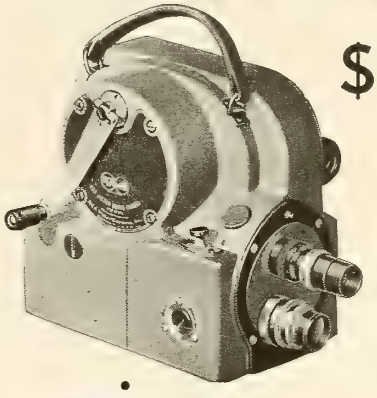

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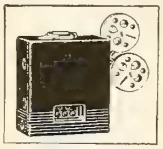

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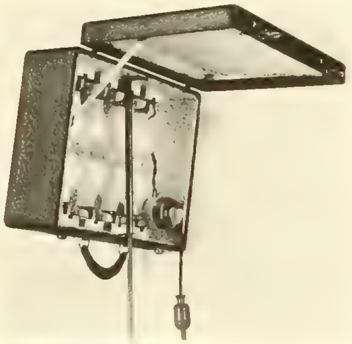
A suitcase lighting unit

WATSON McALEXANDER

THE true amateur likes to do things for himself, for it is in seeing "what makes the wheels go round" that he finds much of his pleasure. While it is true that there are many efficient lighting units on the market, I had a lot of fun making the one illustrated here, which gives more light than you can imagine for such a modest outlay of cash.

The basis from which I started was an inexpensive weekend case of light wood construction, about twelve inches by fifteen inches by five inches inside, covered with black fabric leather. Lining the entire case, including the lid, with aluminum foil and asbestos is the first step. The foil should be crumpled and then partially smoothed out, in order to break up the reflection and give a diffused light. After cutting pieces of thin sheet asbestos to fit the inside surfaces of the case, cover each piece separately with foil, by tucking the edges under, and tack it in its place inside the case. A folding stay, such as is used on card table legs, should be added to hold the lid open when the lamp is in use.



Watson McAlexander

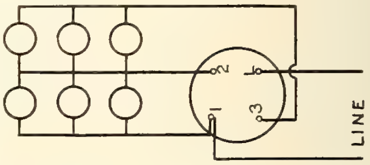
Inexpensive weekend case is basis of this homemade light

The electrical equipment consists of six porcelain cleat receptacles (one illustration shows eight) and a snap switch, all mounted inside the case. The receptacles, which may be bought for ten cents each, are mounted in two rows on opposite sides of the case, so spaced that no bulb, when in place, will be closer than one half inch to any foil covered surface. The lights in each row should be connected in multiple. The entire unit depends for its flexibility on the switch, which should be a fifteen ampere, three heat, surface snap switch, either single or double pole, which is made to turn in either direction. Almost any switch that can be used to control a standard three heat appliance, such as a hot plate or electric range unit, can be used. When buying the switch, it would be advisable to have the various terminals identified to avoid trouble in wiring. The switch is secured to the case by means of a piece of sheet brass, bent at a right angle and drilled so that the switch can be bolted to it.

When properly connected, there are three intensities of light available by turning the switch. When the switch is at the "off" position, no lights will burn. Turning to the "low" position will cause the two banks of lights to burn in series, which will give sufficient light to make all arrangements for actual filming without undue strain on the bulbs. When you are ready to start the camera, turning to "medium" will connect one bank only, so that the lights burn at their intended brilliance and will furnish enough light for many sets. If it is desirable to use more light on large sets, turning the switch to "high" will connect all lights in multiple.

When all lights are being used, the connection always should be made by a base outlet and never by a lamp socket. Six bulbs will use as much as twelve amperes on a 115 volt line and might seriously overheat a lamp cord. All wiring should be of number fourteen B & S gauge, asbestos covered, heating appliance cord, which is amply large for the load. The manufacturers advise the use of not more than five bulbs on one circuit, but if the six are burned no damage will result, if the branch circuit is provided with fifteen ampere fuses and other lights on the same circuit are off, so that the load will be within the fifteen ampere limit allowed by the fire underwriters for branch circuits.

The manner of mounting the case on a stand will vary with the stands available, but it can easily be accomplished if the center of balance is first found and the socket is so located that there will be no strain on the stand other than that of supporting the weight of the case itself. My stand had a top section of three eighths inch rod, so I secured a piece of three eighths inch brass pipe and soldered small plates to each end by which it was screwed to the case. A cotter pin acted as a stop for the top section of the stand.



Wiring of switch and lamps which gives flexible control

This light may be packed away, completely protected from dust, except for the stand, to include which would have made a much larger case imperative. It is easily carried and looks neat.

If you want to control additional lights by the three point switch, unscrew one or more bulbs and connect, to the sockets left vacant, an equal number of bulbs in other lighting units, by means of their extension cords. It is important that the numbers of bulbs in each of the two banks remain equal, so that if one bulb burns out and cannot be replaced, you may unscrew one from the other bank to balance the load, when used at the low intensity.

Excepting the stand, the total cost of this homemade unit was less than five dollars. A good stand can be had for almost any price you are willing to pay. Certainly you can make a better looking outfit by buying a leather covered case, but it will give no more light.

There are many variations of my plan that can be made to advantage, but this discussion may furnish a starting point and help you over some of the hard spots.

Amateur clubs

[Continued from page 76]

properly recorded for posterity in film but as yet unreported in detail. H. S. Wilson, ACL, served the club as director of the birthday film committee, which included Frank E. Gunnell, ACL, cameraman; Dr. F. W. Brock, ACL, assistant cameraman; E. Herbert, ACL, technician. Members' films screened at an earlier regular meeting of this group were *Building a Modern Oil Barge* and *Deer Hunting with a Camera*, by F. D. Koehler, jr., ACL; *Christmas in Kodacolor*, by Mr. Gunnell; *Pinch Hitter*, a recent Honorable Mention award winner by Charles J. Carbonaro, ACL, from the League's Club Library.

Hues in Hartford ■ Color filming was the subject of the evening recently at a meeting of the Hartford Cinema Club, in Connecticut, as Herbert H. Johnson, a representative of the Eastman Kodak Company, from Rochester, N. Y., presented an illustrated talk, *The Story of Kodachrome.* Mr. Johnson used still slides and motion pictures in this medium to demonstrate his discussions and followed the formal presentation with a review of members' films in color.

International ■ One hundred and eighty members and guests of the Nederlandsche Smalfilmliga, ACL, in Emmastad, Curaçao, attended a late meeting of that strong group, which featured the presentation of *Ramblings 'Round Sydney* and *In a Valley in the Border Hills.* Since the first film was a production of James A.

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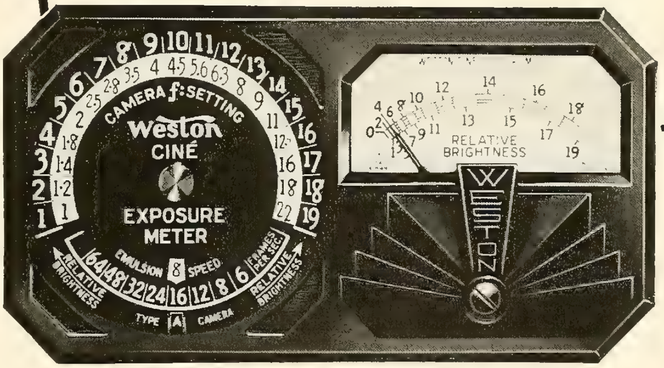

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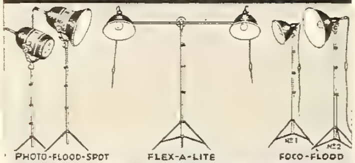

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Sherlock, ACL, of Sydney, Australia, and the second was the work of Arthur G. Greaves, ACL, of Newcastle-on-Tyne, England, and both of them were made available through the Club Library of the Amateur Cinema League, it seems that internationalism through personal motion pictures took a new forward step in this screening. Officers of the Nederlandsche group later presented the same program before several hundred youngsters of the Children's Union, in Curaçao, with appropriate discussion.

In Orange ■ *How to Judge a Movie* was the subject of an informal discussion led by Alexander Healy, jr., ACL, of the League's Club Department, at a recent meeting of the Cinema Club of the Oranges, in New Jersey. Mr. Healy emphasized that good photography and good subject matter treatment were the two fundamentals of any motion picture, while such important adjuncts as color and sound in its many forms could be regarded only as complementary qualities in judging the success or failure of a film. *Jamaica*, by Donald L. Smith, ACL, and *Trip To Maine*, by Dr. C. Vincent Hall, were the members' films screened at this gathering.

Eights elect ■ Officers of the Los Angeles 8mm. Club for the coming year of activity have been announced by Claude W. A. Cadarette, chairman of the board of governors, as follows: Dr. F. R. Loscher, president; J. E. Walter, vicepresident; Milton R. Armstrong, ACL, secretary. Mr. Cadarette predicts great things from the leadership of Dr. Loscher, a distinguished 8mm. worker and prize winner in many local and national contests. Speakers who have addressed this club at late meetings include Paul Ballard, formerly of New York City and one time member of the Metropolitan Motion Picture Club, now employed in a West Coast studio; W. H. Robinson, of the General Electric Company, who has advised the club membership on problems of interior lighting.

Mountain movies ■ At an overflow meeting held in the Engineer's Club of their city, members and guests of the Philadelphia Cinema Club recently heard Dr. James Monroe Thorington tell of his experiences in mountain climbing and in mountain filming. Editor of the *American Alpine Journal* and member of the Alpine Club, in New York City, Dr. Thorington discussed authoritatively the problems of picture taking on the high peaks, illustrating his points with 1700 feet of 16mm. Kodachrome shot in the Swiss and Italian Alps. *Telemark*, a one reel, 16mm. story of skiing, which had been filmed in much the same region as that pictured by the speaker, was presented from the League's Club Library.

Perfecting color editing

[Continued from page 65]

filter on all scenes in a sequence that includes any sky, or not to use it at all. Since a true rendition of blue sky adds immensely to a color film, particularly "out where the skies are a little bluer," the haze filter is probably best omitted unless the atmosphere is very hazy and the shot is an extremely distant one.

Assuming that one has taken care in planning and filming a color picture, when the processed rolls are returned, the principal job remaining is to view them with a critical eye and then to put them through the final editing. Here we arrive at the type of editing that we have always known.

The mechanics of editing color film are very similar to those of black and white editing. Greater care must be taken in several respects, however. Color film is more easily scratched, marked or "finger printed" than black and white stock and must therefore be handled under scrupulously clean conditions. It is

Society of Cinematographers in Detroit making a club opus

best that the editor should wear white cotton gloves. A minimum of film cement should be used on each splice, as any overflow on the film washes out some of the color around the splice and makes it very noticeable when the film is projected. In scraping the emulsion from color film preparatory to making a splice, it is only necessary to remove the emulsion down to the bluish base.

Aside from the mechanics themselves, of course editing includes assembling the scenes in order, removing the poor shots and making and inserting necessary titles. In some cases, the excision of poor shots may call for retakes. In instances where retakes are impossible and yet colors in adjacent scenes, brought together by the elimination of a shot, show noticeable color variation, it is sometimes possible to rearrange the scenes, add a closeup or reaction shot or distract attention from the color variation by inserting a title. This is usually a difficult thing to do, however, all of which helps to explain why "editing" for color film must be interpreted widely.

Beautiful color reels can be made without this care, but the movie maker who seeks perfection will find that it pays to consider editing, when he begins to make his initial plan, and to keep the problem of color relationship between scenes in mind during all the filming. It is, I believe, sensitivity to this sort of thing that makes color filming so fascinating!

Give it light!

[Continued from page 80]

closeup except in unusual conditions.

When photographing closeups at from three feet to six feet, first light your background. I prefer to put lamps no closer than five feet from the subject. Let us assume that two subjects are seated in chairs and are talking and that the camera is eight feet away. Place one lamp for the background light, another at about five feet from the subject, to the left of the camera, six feet from the floor, and a third lamp six or seven feet from the subject, five feet from the floor. Never put both lamps an equal distance apart, and at the same height, for that would flatten the light, and all the naturalness and personality of your subjects will be sacrificed.

When you wish to make a scene appear in evening light, in the home, I suggest this formula. Put one flood bulb into the floor lamp or table lamp, if one is used, which will illuminate a natural space as seen from the lamp with an ordinary bulb. Place a lamp directly on the side to the left of the subject, about five feet from it and about six feet from the floor. Then, place a lamp over the right side of the subject, two feet from the camera at one side and five to six feet from the floor.

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If you form the habit of reviewing your lighting every time before taking the scene, you will get real satisfaction from your filming. The lens can get for you only what you give to it in light.

"The Kraal"

[Continued from page 74]

ern Rhodesia, carved canes of rare woods and whips of rhinoceros hide.

Apart from the actual physical richness of "The Kraal," its chief feature lies in the variety of programs supplied for the guests who visit it. Mr. Wright is able to supplement whatever conversation his guests may engage in with films from all parts of the world and on almost any subject. If the evening's talk is concerned with Iceland, Capetown, Madagascar or Pekin—with opera, musical comedy, Charlie Chaplin, southern spirituals or Mickey Mouse—with golf, science, familiar sayings, Shirley Temple, cartoons, the Soviet Union—whatever the conversational fare may be—Mr. Wright has a movie menu to match it.

His collection includes more than 1600 16mm. films, embracing all these subjects and many more. He estimates that, allowing an average of fifteen minutes to each reel, he could provide continuous entertainment in sight and sound for more than 400 hours.

In addition to the hundreds of pictures which are made by producers in all parts of the world, he has his own collection of travel pictures made during his journeys with Mrs. Wright. Of these, the most unusual is a series made in Russia when he visited that country in 1933.

Leaving their party in Moscow, Mr. and Mrs. Wright journeyed inland for forty five days, during which time he took 25,000 feet of films of the Russian workers and their environment. This was at a time when few people were permitted to enter the interior of the Soviet Union, and the resultant pictorial record of the Russian experiment is of first importance.

His most comprehensive travel series deals, however, with Mexico, a country which he loves and never ceases to praise. He has made pictures of every state in the Mexican Republic, and when he goes to the United States, he frequently takes them with him to "let people see what Mexico looks like."

Although Mr. Wright's theatre and collection of films are used largely for the entertainment of his friends, he is generous in showing them for educational purposes. Annually, by custom of many years, the graduating class of one of the leading Mexican colleges comes to see his scientific films, and he frequently shows them also to college authorities who study them as teaching aids.

Betty Kirk

Harry Wright, ACL, for whom "The Kraal" was designed

Mr. Wright says that college professors are partial to his comedies of Laurel and Hardy and that business men prefer travelogs and pretty girls. The films he enjoys showing most are those of music and of the championship golf tournaments held in Mexico. A golf enthusiast, for sixteen years president of the Mexico City Country Club and for twelve years president of the Mexico Golf Association, he has photographed all meets since 1922 and delights in showing not only the changing styles in golf, but the radical change in golf clothes, which has taken place during this time.

Mr. Wright is president and founder of La Consolidada, a large steel plant and one of the most important industries in Mexico. He has lived in that country for thirty six years, coming in 1900 from his home in Bedford, Virginia.

The surgical camera

[Continued from page 73]

after each shot, for the cameraman never knows when he will be called upon to utilize the maximum driving capacity of his motor. It is not unusual for the motor to run down, and the surgeon must then delay his work until it is rewound. The advantages of electric drive in this situation cannot be overemphasized.

When the film is completed and has been sent to the laboratory for processing, drawings, charts, photomicrographs and diagrams are obtained from the surgeon. These are filmed and are later cut into the actual action film. In this way a surgical record of genuine value can be made, and one of which the cameraman can justly be proud.

The use of filters in surgical work is open to some debate. For superficial work and work in muscular tissue, no filter is necessary, although a green filter is used by some workers. For the darker colored organs, such as kidney or liver, the red filters will lighten the tone to a degree which will make details much more easily visible.

Color filming is of great value, and the new, faster color emulsion has given some truly wonderful results.

Surgical work with sixteen millimeter cameras is not difficult, it offers tremendous opportunities for educational and record service and it is a type of motion picture photography which has a deep appeal to those of a scientific turn of mind. Certainly any surgeon who has the pleasure of seeing his work properly filmed will not neglect the opportunity to have other films made every time he undertakes an operation at all out of the ordinary.

How do they take it?

[Continued from page 66]

can be cut into tense or comic scenes just at the right point.

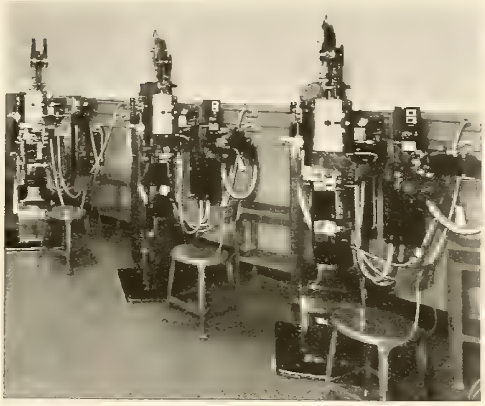
A reaction shot, it will be noted, can be done in both the major and the minor keys. Supposing the lady in the drawing room is telling her friends a scandalous story. The major reaction is that of each of the guests, which can easily be stretched into five or six separate shots (see how easy it is to build up significant footage!). The minor key reaction is that of the servant listening at the keyhole; and a sub sub reaction, if desired, is that of the dog "taking it" in a particularly horrified manner. Which is simply saying that, in amateur cinematography as in business, the principle of multiple utilization of resources should ever be borne in mind.

The wise manufacturer tries to discover the greatest number and variety of markets for his product before considering going into other lines of production. The wise director exhausts the potentialities of his story before proceeding to additional plot details. The reaction shot is the footage builder *par excellence*.

Diffused shots

[Continued from page 68]

by scratching a large number of radial lines on a piece of clear celluloid, then placing this in front of the lens in the same manner as when a filter is used. Of course, it is not absolutely necessary to employ radial lines, as a large number of lines crisscrossed in any direction will produce the effect. It is to be noted that these lines approximate the crossed threads in a fabric of loose weave. Still another diffusion medium may be made



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by spattering fine drops of paint on a piece of clear glass. This is done by dipping a toothbrush in the paint and springing the bristles under the finger so that the liquid spatters the glass.

A picture with diffused edges and a clear center may be had by cutting a hole in the center of the diffusing material and supporting it before the lens at such a distance that the effect is produced. The best way to gain this effect with entire success is to use it in conjunction with a camera which has a focusing device showing the entire picture area.

Diffusion or soft focus lenses are made specifically for use in movie cameras, but these are not much in demand because they can be used for this purpose only and for no other.

There is still another way to procure a desirable softness in the picture, and this method should be particularly at the command of every movie maker who makes use of indoor lighting equipment. It is based on the principle that the effect of softness is gained if there are as few as possible *sharp outlines* in the picture. Now, as we know, sharp outlines in pictures are apparent only when their edges stand out against a contrasting background. A white handkerchief, thrown upon a white blanket, would not present many sharp outlines if the whole were evenly illuminated. But, if the handkerchief is crumpled, and the light comes strongly from one side only, the folds in the handkerchief will stand out in sharp relief, because each would cast a sharp shadow. The first of these pictures would be "soft" and the second "hard," simply by virtue of the lighting.

In making a portrait, we shall find that there are hills and valleys in every face, even the youngest. If we do not fill up the majority of these hills and valleys with light, we shall get a "hard" effect, because there will be many deep shadows to furnish strong contrast with the lighter surfaces. The ordinary indoor lighting unit tends to concentrate the illumination in a strong, directional beam. This, in turn, tends to produce sharp shadows, which may be avoided by throwing a piece of cheesecloth over the reflector. This will break up and diffuse the light, preventing it from casting sharp shadows. Then, you are illuminating the subject with a "soft" light, and the resultant portrait will be soft, even and pleasing. In fact, it is common practice with theatrical motion picture producing units to render even the sunlight more merciful to the heroine in closeup shots, by means of a large cloth diffuser held in a frame. It is an easy lesson to learn and an effective one in practice, particularly in closeups. True, it will cut down the exposure somewhat in indoor lighting, but this may be compensated for by opening the lens one stop wider or moving the lamps a little nearer. And, by the way, don't leave the cheesecloth over the lamps too long while they are burning—it might char.

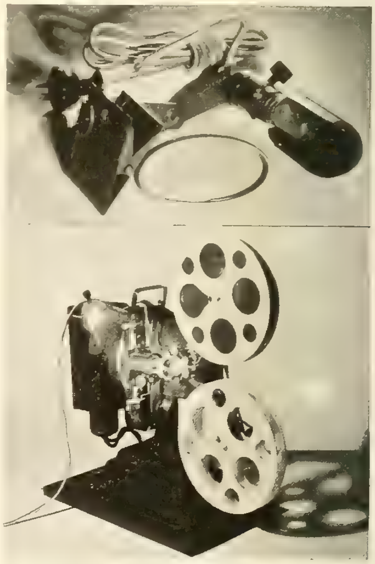
When shall we use these diffusion aids and when shall we not? The answer is almost contained in the definition of the effect itself. Diffusion effects are beautiful if appropriately used, but cannot and should not be employed helter skelter, without discretion. Nobody wants to see a diffused shot of a tennis player or a fancy dive. These are tense, interesting and sharply etched by their nature. But a romantic landscape, or a closeup of a smiling girl—here is where a softness appropriate to the subject is permissible and, if rightly applied, it will enhance the picture by that indefinable something which imagination can create.

The clinic

[Continued from page 70]

avoids troublesome reflections. In giving these photographic aids, the surgeon or dentist can greatly help the cinematographer.

Pilot light ■ A tiny light mounted on the projector is very helpful when threading and changing reels. A small clamp reading lamp, with the clamping section filed off, makes an ideal arrangement for this purpose. The light can be fastened to the projector lamp house by a spring belt, such as that used on the projector itself. The belt is fastened to the light and then is shortened so that it will go around the lamp house with enough tension to hold the lamp in place. If the projector has an auxiliary socket for a table lamp, it may be used for a source of current. Otherwise, the lamp can be wired into



A. N. Mueller, M.D.

A small clamp reading lamp makes a useful pilot light the regular projector cord or to a separate cord altogether. The illustrations show the lamp and how it may be fitted to the projector.—*Albert N. Mueller, M.D.*

Christmas at Home

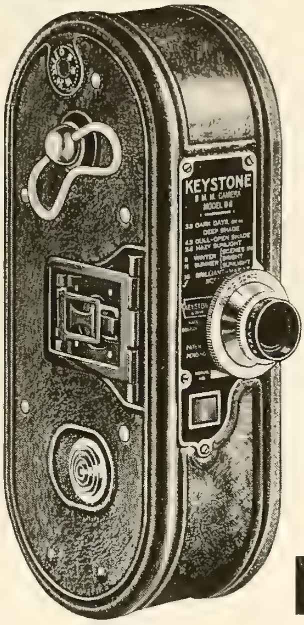
R. I. Nesmith & Associates

Art title on page 77 lettered by Editing & Titling Service

Lighting ■ One of the best aids to improve one's lighting technique is to study the many excellent photographs that are used in magazine advertising today. By examining the placing of the shadows, it is not hard to analyze the schemes used for lighting. It may not be possible to figure out exactly where all the lights were placed, but the broad aspects of the arrangement for illumination will be evident. The fundamentals of lighting will be found in the League's handbook, *Making Better Movies*, and with a knowledge of these well in hand, the movie maker may experiment and develop a more complicated system of interior lighting.

Better color ■ Some movie makers have reels of the early Kodachrome which showed a reddish cast that is more pronounced when contrasted with the newer color film. If the reddish cast is present, it can be eliminated to a surprising degree by using a pale blue filter on the projector. The Photoflood filter for use with regular Kodachrome in incandescent light is just about right for this purpose. A two inch square gelatin filter of this type can be had for a small amount and may be mounted easily on the projector lens by means of a cardboard ring and some glue. A short section of cardboard tube that will fit snugly over the lens will serve. The gelatin is glued to one end.

Film in the tropics ■ We give you our word that the following suggestion was not made by one of the wholesale tea concerns but by a photographer who has done a good deal of filming in the tropics. He says that there is nothing so satisfactory in absorbing moisture as dry tea leaves. Accordingly, when he is working in humid tropics, he packs his exposed but undeveloped film in tea leaves, and he has found that the film is kept dry and in good condition.



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A talkie movie maker speaks

THOMAS A. STEWART, ACL

THERE are movie makers, perhaps, who would like to know of the experience of one of their number with sound filming, from the amateur point of view. Since I have been making sound films for something over a year and since I am still enthusiastic about the results the average careful home filmer can get with them, my report may have some interest to the rest of the amateur cine group.

Probably I could rightly be called a movie "bug," because I have been making home films for a little more than ten years, with more than one hundred reels of my own shooting in my film library. First came black and white, then Kodacolor, then Kodachrome and, finally, sound. Ever since the beginning, I had with silent films the feeling that anglers express by the term, "fishing behind the net," and for that reason I welcomed the possibility of making my own sound pictures.

I set to work, with real eagerness, as soon as my sound camera came. My first film was fair, except that the sound was not loud enough. Right here, I followed a plan that enabled me to go forward definitely at each attempt. I waited for each film to be returned and tested by projection, before I shot the next. Of course, I was impatient, but I did not want to keep making the same mistake, so I waited. By the time my fourth roll of film came back, I was pleased to note that the quality of the sound was better than that of the photography. I say pleased, because I knew that I had paid more attention to the sound problem than to the photographic, and therefore there was actual progress.

I shall not discuss in detail the beginning steps in sound shooting, except to say that I made a conscientious effort to follow directions. I should like to offer my conclusions about this relatively new amateur movie medium.

First, it is easy. After making silent pictures, it is, to me at least, a logical step forward, just as movies, themselves, were an advance over still photography. In silent filming, my chief problem was the amount of light to give any subject. It is possible that I have that problem well in hand, after so many years of effort. So, I find, in sound filming, the chief concern to be the volume of sound. But it is somewhat easier, I think, because of the two simple methods of checking, one by the ear, the other by the eye. One soon learns to recognize the correct sound volume in the earphone, just as one does in listening to a radio. Then, somewhat similar to the visual tuning on most modern radios, is the Neon light which flashes when the correct amount of sound is being recorded. Again, I know of nothing that can be done when one has overexposed a subject on film, but, in sound recording, if the volume has been too great in the actual taking, it can be reduced in the projection, although at the sacrifice of some accuracy in sound quality.

I am satisfied with the addition of sound to my films. My sound reels are to me as much more valuable compared to my silent reels, as my silent movies are, compared to my still photographs. My film library contains only two or three percent of sound, in proportion to silent footage, yet I find that this small percentage is, up to now at least, in more use than all the rest.

The opportunities are endless. I have a friend, a Maine guide, who is, in his part of the country, as celebrated a story teller, humorist and droll character as was Will Rogers to the rest of the world. I made a four hundred foot sound reel of some of this friend's tales and jokes, that our group loves so much. This one reel stands out over my many silent records of this same delightful character. I might mention the introduction used in this picture, which was copied from the theatrical screen. In order to present appropriate music, for the introductory appearance of the guide, I made a film recording from a phonograph record of our fellow League member, Rudy Vallee, singing the *Maine Stein Song*.

This report is by way of being a kind of "come on in, the water's fine" type of discussion, but I hope that it may be the means of bringing other movie amateurs into the sound field. The equipment available gives good results and the film costs no more than the silent kind. There is new and interesting technique to be learned and there are results which, in my opinion, are eminently satisfying.

Practical films

[Continued from page 72]

feller Institute on the subject of *Bacterial Growth with Automatic ph Control*, has been recorded by Mr. Longsworth for later study in 200 feet of 8mm. movies. Intended primarily as a straight record film, the footage already has been spoken of by bacteriologists who have seen it as an excellent teaching medium in this specialized field.

■ *How I Make Biscuits* is the matter of fact title of as amazing and delightful a bit of youthful skill as one would want to see. In this 200 foot, 16mm. record picture, winsome, five year old Barbara Jenkins, of Denver, Colo., demonstrates her ability to prepare and bake honest to goodness biscuits, so light as to crumble even under her childish touch. Having a mother who operates a grownup

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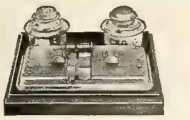

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cooking school, Barbara has long hankered for a chance to demonstrate her own recipes before a living audience. This Eugene H. Herrington, ACL, gave her at Denver's Alcott School, where he is a member of the faculty and she is a kindergarten pupil. Working before her enthralled classmates, little Barbara presents her recipe for baking powder biscuits with nimble fingers and a sweet, assured competence, all of which Mr. Herrington has recorded in his unique film.

■ *There's Only One*, a ten minute, 16mm., sound on film trip around Washington, D. C., is being distributed by John E. Allen. Photographically beautiful, the film is further enhanced by a symphonic musical score and sparkling dialog.

■ Charles Du Bois Hodges, ACL, in Allston, Mass., recently produced a one reel picture for the National Economy League to show the effect of indirect taxes on typical commodities bought by the average citizen.

■ Last summer, the Sea Scouts of the Boy Scouts of America went into movie making with the production of a film of the National Sea Scout Flagship, *Ranger*, for presentation to Thomas J. Keane, national director of Sea Scouting.

■ Scenes of whales, sharkfish, mantas and other monsters of the ocean are included in the four reel picture recently made by H. R. Truchsess, ACL, of Caracas, Venezuela, for his state government. The film was made as a cine report of the living conditions of natives on an island off the coast of Venezuela, and it tells a vivid story of life that is as strange to the Venezuelan on the continent as it is to the rest of the world. The picture was considered so successful that the state government has arranged a screening of the film for the president of Venezuela and his ministers. Mr. Truchsess is now to undertake a series of governmental filming commissions.

■ The American Legion National Convention, held at Cleveland last year, was pictured in a two reel color film made by Charles E. Keevil for the Chicago Elevated Post of the Legion. About half the footage was devoted to the Great Lakes Exposition and the other half to the convention parade and other activities. The film has been touring Legion Posts in and near Chicago.

■ Sir Malcolm Campbell finds it impossible to take his eyes off his course to read the instruments that are installed in his car to give him an idea of the increase in engine revolutions that occurs when the car jumps off the ground and, to solve his problem, Kodak, Ltd., of Lon-

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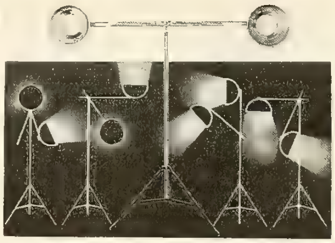

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don has designed for him a specially constructed 8mm. movie camera, driven by a six volt electric motor. The camera is arranged so that its field includes a duplicate chronometer, a revolution counter and oil and blower gauges. Both camera and illumination for the instruments are controlled by a single switch on the dashboard. The camera is loaded with a hundred feet of 8mm. film and operated at eight frames a second, continuously during a run. After a speed test, Sir Malcolm can study the records of his instruments and compare the performance of the car with the official timing.

■ *The Making of Canadian Homespun*, by Duncan MacD. Little, ACL, of New York City, was featured on a late program of the Handcrafts Association of Canada, meeting in Toronto, as that group studied the possibilities of this almost forgotten artisanship. Professor E. J. G. Alford, head of the Fine Arts Department of the University of Toronto, introduced Mr. Little, who then described his own experiences in making this record of a typical habitant craft.

Free films

■ *To borrow the films noted in this department, simply send in your name and address to Amateur Cinema League, Inc., 420 Lexington Ave., New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members.*

■ *Tillie's on the Air*, a 1600 foot, 16mm. sound on film subject, concerns itself with a half serious, half comic presentation of the manufacture and use of Eveready radio batteries. Reviewed through the courtesy of National Carbon Company, the film shows, with the liberal use of animation, just what goes on inside an electric battery. The various processes of battery manufacture are also presented. Available only for group screenings, preference is given to local organizations in rural districts where battery radios are in use.

■ *Norris Dam*, three reels detailing the construction of one of the government's largest projects, is reviewed through the courtesy of the U. S. Department of Agriculture. The picture includes information concerning the TVA's efforts to develop the water and other natural resources in the Tennessee River watershed. The film is available on 16mm. or 35mm.

■ *Glass Containers* is a 16mm. film depicting the manufacture of glass bottles. Distributed by Whitall Tatum Company, the picture follows the various steps in the manufacture, from mining the sand to packing the finished products. Pressure tests are shown, as are the microscope and polaroscope tests. Its running time about thirty five minutes; the film is available to groups only.

■ *Glass Insulators*, 16mm., reviewed through the courtesy of Whitall Tatum Company, shows the processes of glass manufacture, from mining sand to shaping finished products. Mixing materials and testing for glass quality are two features in this twenty three minute film, which is available to groups only.

News of the industry

[Continued from page 82]

The book is written in a simple and popular style and aims to give a complete background knowledge of photography to the amateur as well as the professional. Beginning with a chapter on the history of photography, Dr. Mees's new book covers such diversified subjects, within the field, as the manufacture of modern photographic materials, color work, cinematography, the application of the science to astronomy, biology, medicine, engineering, sports and many other allied topics. Of particular interest to the amateur movie maker is the detailed account of film processing. *Photography* will be distributed through book stores and photographic dealers. The price is $3.00.

Published in England ■ The Brick Row Book Shop, Inc., 42 East 50th Street, New York City, publisher of *How to Write a Movie*, by Arthur L. Gale, ACL, editor of MOVIE MAKERS, announces that the firm of Sir Isaac Pitman, Ltd., of London, has arranged to issue a British edition of the book. *How to Write a Movie*, a 200 page text on film planning and continuity, is offered in this country and abroad outside of Great Britain by the Brick Row Book Shop, *Camera Craft* and photographic dealers.

N. Y. Institute ■ According to the records of the New York Institute of Photography, 10 West 33rd Street, New York City, its free employment service for students and graduates was able to place one hundred and sixteen persons in photographic positions during 1936. It is said that this indicates an unusually good year for the photographic profession, while 1937 promises even better results.

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25 ft. 8mm film reversed including slitting	1.00
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at no increase in price. The principal new feature is the adoption of the Kodak Anastigmat Ektar $f/3.5$ lens. Calculated by a new formula, this latest objective is said to be unusually efficient in suppressing those lens aberrations responsible for a lack of the finest definition. Consequently, the new Ektar, when properly adjusted, will produce negatives that provide excellent enlargements in clarity and detail. This lens will take the regular Retina filters, portrait attachments and Kodachrome filter in the No. 17 slipover mount. The new Retina is covered with tooled leather, and its outer metal parts are in satin finished chromium.

Broadcast on 16 ■ The famous broadcast, heard by the entire civilized world, in which Edward, Duke of Windsor, discussed his abdication of the British crown, was recorded in its entirety on 16mm. sound film at the studios of The Berndt-Maurer Corporation, 117 East 24th Street, New York City.

Exhibition ■ Described as "the first international exhibition of applied and scientific photography ever held in the United States," a new scientific and technical display, to be held in March, 1937, is now being organized by the Photographic Society of America. The exhibit, which will be held in the Rundell Memorial Building at Rochester, N. Y., will be representative of many aspects of scientific, technical and applied photography, and scientists all over the world are invited to send exhibits. Further details may be had by addressing the secretary, C. B. Neblette, F.R.P.S., Rochester Athenæum & Mechanics Institute, Rochester, N. Y.

B-M camera in mine ■ Sound on film records on 16mm. were made in the depths of the earth for the first time by the Berndt-Maurer 16mm. single system sound on film camera. The films were made for the sales department of the New England Coke Company and were shot by Walter Bach, of the Berndt-Maurer organization. The mine selected for the filming was the Federal No. 1 mine of the Koppers Coal Company, at Grant Town, Va.

Contimovie ■ An interesting new device, to provide continuous, uninterrupted projection of an endless loop of motion picture film, recently was demonstrated by A. Van der Schalie at his office in the Singer Building in New York City. Called the Contimovie, this ingenious mechanism handles film from 200 to 2000 feet in length. It is a separate unit which may be attached to any existing projector, either 35mm. or 16mm. The inventor, Mr. Van der Schalie, also demonstrated

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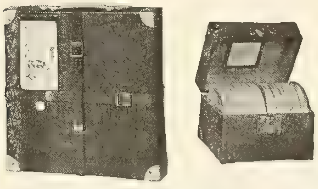

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ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Anaheim: Orange County Drug Co., 300 W. Center St.
Azusa: Ward's Photo Shop, 735 Azusa Ave.
Bakersfield: Edwards Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Burlingame: Camera Photo Service, 341 Primrose Rd.
El Monte: Anderson Photo Service, 232 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
  Laval Co., Inc., 1319 L St.
  Photo Service Co., 1931 Mariposa St.
  Potter Drug Co., 1102 Fulton St.
  Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
  A. L. Kirkhuff Camera & Movie Supply Co., 123 S. Brand Blvd.
Hanford: Branch and Chambers, "The Hanford Stationers."
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
  Camera Mart, 1652 N. Cahuenga Blvd.
  Bob Gamble, 4303 Melrose St.
  Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
  Richter's Photo Service, 7901 Santa Monica Blvd.
  Seymour's News Service, 1101-1103 N. Fairfax Ave.
Long Beach: May Studio, 123 E. Fourth St.
  Ward-Wier Photo Shop, 126 Pine Ave.
  Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
  Choyei-Do, 122 S. San Pedro St.
  CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
  Eastman Kodak Stores, Inc., 643 S. Hill St.
  John R. Gordon, 1129 S. Mariposa Ave.
  I. Iwata Art Store, 256 E. First St.
  Los Angeles Camera Exchange, 1037 S. Olive St.
  Los Angeles Film Library, 832 Wilshire Blvd.
  W. L. Martindale, 610 S. Western Ave.
  Peterson's Camera Exchange, 356 S. Broadway.
  Victor Animatograph Corp., 2402 W. Seventh St.
  Wilshire Photo Service, 5115 W. Pico Blvd.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
  Eastman Kodak Stores, Inc., 1918 Broadway.
  Oakland Camera Exchange, 376 - 14th St.
  Sherman, Clay & Co., H. C. Capwell Bldg.
  Smith Bros., Inc., 1721 Broadway.
Palo Alto: Keeble's, 323 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
  Harold A. Parker Studio, 479 E. Colorado St.
  F. W. Reed Co., 176 E. Colorado St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
  Kimball-Upson Co., 1030 K St.
  Magneto Shop, 1020 - 14th St.
  Frank McDougal, 1017 - 10th St.
  Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Photo Service, 610 Third St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
  Eastman Kodak Stores, Inc., 419 Broadway.
  Harold E. Lutes, 958 Fifth St.
  Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 145 Kearny St.
  Eastman Kodak Stores, Inc., 216 Post St.
  Hirsch & Kaye, 239 Grant Ave.
  Miniature Camera Shop, 1600 Post St.
  San Francisco Camera Exchange, 88 Third St.
  Schwabacher-Frey Co., 735 Market St.
  Sherman, Clay & Co., Kearny and Sutter Sts.
  Trainer-Parsons Optical Co., 228 Post St.
San Jose: Sherman, Clay & Co., 273 S. First St.
  Webb's Photo Supply Store, 66 S. First St.
  Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: St. Anne's, 515 N. Main St.
  Stein's Stationery Store, 307 W. Fourth St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
  Logan Studios, 20 N. San Joaquin St.
  Nathan Reiman, 528 E. Main St.

COLORADO

Denver: Akin & Bagshaw, Inc., 1425 Williams St.
  Eastman Kodak Stores, Inc., 626-16th St.
  Haanstad's Camera Shop, 404-16th St.
  Home Movie Sales Agency, 259 S. Corona St.
  The May Co., 16th & Champa Sts.
  Mile High Photo Co., 320-17th St.
  Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Pueblo: Camera Craft Shop, 503 Court St
Sterling: Fortner Camera Supply Co., 118 N Third St.

CONNECTICUT

Bridgeport: Fritz & Hawley, Inc., 1030 Main St.
  Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Hartford: Harvey & Lewis Co., 852 Main St.
  Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
  Victor M. Schmelzer, 15 State St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
  Harvey & Lewis Co., 849 Chapel St.
  Mongillo's, 193 Church St.
  Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
  Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
  Delaware Amateur Motion Picture Sales, 616 W. 32nd St.
  Frost Store, 915 Shipley St.
  Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
  Eastman Kodak Stores, Inc., 607-14th St., N. W.
  Fuller & d'Albert, Inc., 815-10th St., N. W.
  Izzy's Exchange, Inc., 905 D Street, N. W.
  Robbin's, National Press Bldg., 529-14th St. N. W., opposite Willard Hotel.

FLORIDA

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
  The Camera Center, 310 Twiggs St
  Tampa Art Supply Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Burley: Walgreen Drug Co., 402 N. Overland.
Pocatello: Cook Drug Co., 333 W. Center St.
Wallace: Bradshaws, 517 Bank St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.,*** 179 W. Madison St.
  CENTRAL CAMERA CO., 230 S. Wabash Ave.
  Chicago Camera Co., 2322 S. Michigan Ave.
  Almer Coe & Co., 78 E. Jackson Blvd.
    18 So. La Salle St.
    105 N. Wabash Ave.
  Eastman Kodak Stores Co., 133 N. Wabash Ave.
  The Fair, Dept. 93, State, Adams & Dearborn Sts.
  Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
  Lake Shore Radio Co., 3204 Broadway.
  Movie Supply Co., 844 S. Wabash Ave.
  Norman-Willets Co., 318 W. Washington St.
  Post Office News Co., 71 W. Monroe St.
  Seamans, Photo Finisher, 1953 E. 71st St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
  Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Nichols, 104 S. Jefferson Ave.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Springfield: Camera Shop, 320 S. 5th St
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
  SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Goshen: Petersen's Magazine Shoppe, 117 S. Main St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
  L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
  Wm. H. Block Co., N. Illinois St.
  W. Stuart Bussey, 17 E. St. Joseph St.
  H. Lieber Co., 24 W. Washington St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shop, 122 S. Main St.
    309 S. Michigan St.
  Schilling's, Inc,. 329 S. Lafayette Blvd.

IOWA

Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
  Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Coates Radio & Electric Co., 511 Fifth St.
  Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 615 Commercial St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
  Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: Bourne & Bond, Inc., 449 S. Fourth Ave.
  W. D. Gatchel & Sons, 431 W. Walnut St.
  Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Camera Shop, Inc., 322 Royal St.
  Eastman Kodak Stores, Inc., 213 Baronne St.
  Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

Bangor: Francis A. Frawley, 104 Main St.
Eastport: S. L. Wadsworth & Son, Central Wharf.
Portland: Bicknell Photo Service, Inc., 15 Preble St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
  Folkemer Photo Service, 2814 Rayner Ave.
  Lewy Movie Service, 853 N. Eutaw St., at Biddle.
  Stark-Films, 219 W. Centre St.
  Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
    Hotel Statler.
  Film Library of New England, 239 Columbus Ave.
  Ralph Harris & Co., 47 Bromfield St.
  Iver Johnson Sporting Goods Co., 155 Washington St.
  Andrew J. Lloyd Co., 300 Washington St.
  Montgomery-Frost Co., 40 Bromfield St.
  PATHESCOPE CO., OF THE N. E., INC., 438 Stuart St., cor. Trinity Pl.
  Pinkham & Smith Co., 15 Bromfield St.
    292-294 Boylston St.
  Solatia M. Taylor Co., 56 Bromfield St.
  Visual Education Service, 470 Stuart St.
Cambridge: John H. Derby, Inc., Harvard Sq.
  E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Campello: Hudson Studio, 397 Copeland St.
Holyoke: Guenther's, 359 Main St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
North Adams: F. B. Oliver and Co., 60 Main St.
Pittsfield: E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
  Harvey & Lewis Co., 1503 Main St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St.
  Harvey & Lewis Co., 513 Main St.
  L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Crowley, Milner & Co., Dept. 124.
  Detroit Camera Shop, 325 State St.
  Eastman Kodak Stores, Inc., 1563 Woodward Ave.
  FORD MOVIE CO., 1659 Ford Ave.
  J. L. Hudson Co., Dept. 290.
  Michigan Film Library, 18970 Grand River Ave.
  Alfred C. Smith, 5101 Yorkshire Rd.
Flint: Gardner Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 44 Monroe Ave.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich's, 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
  Louis Frerker Co., 12 E. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
  National Camera Exchange, 5 S. Fifth St.
  Northern Photo Supply Co., 521 Second Ave., So.
Owatonna: B. W. Johnson Gift Shop, 122 W. Bridge St.
St. Paul: Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
  H. W. Fisher Photographic Supplies, 381 Minnesota St.
  E. B. Meyrowitz, Inc., 358 St. Peter St.
  St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: ***CALVIN CO.,*** B. M. A. Bldg., Union Station Plaza.
  Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Louis: Aloe's Optical Co., 707 Olive St.
  Eastman Kodak Stores, Inc., 1009 Olive St.
  Erker Bros., 608 Olive St.
  Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
  Geo. D. Fisher Optical Co., 918 Locust St.
  Foster Book Co., 410 Washington Ave.
  Rudi Drug Co., 4924 Hampton Blvd.

(Continued on page 100)

a special expanding center mechanism upon which a roll of film may be wound. This mechanism, which takes the form of a reel arm, makes it possible to project the film either from the *inside* or the *outside* of the roll, so that it need never be rewound.

Booklet ■ *How To Make Money With A Movie Outfit*, published by Moorfield & Shannon, Nutley, N. J., 15 pages, is offered at fifteen cents. It is an interesting little booklet outlining a number of methods to effect the purpose given in the title.

Dr. Mees, S. M. P. E. medalist ■ For work resulting in "a significant advance in the development of motion picture technology," Dr. C. E. Kenneth Mees, vicepresident of the Eastman Kodak Company, in charge of research and development, lately received the Progress Medal bestowed by the Society of Motion Picture Engineers. The award was made at the recent convention of the Society, held at Rochester, N. Y. Among the many achievements of Dr. Mees are his important contributions to working out the 16mm. reversal process, Kodacolor and Kodachrome.

Book reviews

■ *American Annual of Photography*, Volume fifty one, 1937, 323 p., cloth; American Photographic Publishing Co., Boston; $1.50.

The usual fine selection of photographs again graces the pages of this well known annual. In addition to presenting these examples of photographic art, the annual always manages to save space for a number of very helpful articles on general photographic problems.—*F. G. B.*

■ *Cine Titling Simplified*, 83 p., paper, by Harold B. Abbott; Link House Publications, Ltd., London; 2/—.

This is a nice little volume of information about titling that should interest movie makers who like to experiment with their own title making. Most of the equipment described is not available in the United States, but the methods and ideas for making clever titles are worth while.

■ *Amateur Films*, 158 p., cloth, by Alex Strasser; translated into English by P. C. Smethurst; Link House Publications, London; $2.50.

This is not another handbook on the technical fundamentals of amateur film making, but rather a guide to the more esoteric problems of film planning, directing and cutting. The author assumes at the outset that his readers have a modicum of technical skill and he writes primarily for those concerned with putting technically good results together in meaningful structures. The ten chapter headings give a good idea of the subject matter covered in a helpful discussion: Is Filming Easy?; The Seven Kinds of Films; Subject Matter for Amateur Films; Working Out the First Idea; The Rules of the Shooting Script; The Script of an Amateur Photoplay; Camera, Please!; The Art and Craft of Cutting; The Question of Titles; And the Amateur Sound Film?. A considerable number of definitely cogent but often none too well reproduced still shots illustrate the author's points throughout the book.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill., has Filmosound rental films as follows: *Don Quixote*, eight reels, starring Feodore Chaliapin and George Robey, entirely spoken and sung in English, with a study guide available; *Custer's Last Fight*, three reels, a Ralph Ince production; *Murder in the Red Barn*, six reels, a melodrama; *Fighting Caballero*, six reels, a Western film with a Mexican hero; *Spirit of the Plains*, a frontier story, also has a study guide available.

■ Alan Benjamin's Film Craft, Brooklyn, N. Y., has 8mm. and 16mm. films for rent; a list is available on request.

■ Central Camera Co., Chicago, Ill., has a new 1937 catalog of rental films, which will be sent on request; both sound and silent 16mm. reels are available.

■ Cine Classic Library, Brooklyn, N. Y., has features and short subjects, sound on film, for sale.

■ Eastman Kodak Co., Rochester, N. Y., has 8mm. and 16mm. Cinegraphs for sale.

■ Garrison Film Dist., Inc., New York City, has 16mm. sound on film features for rent or for sale, including Peter B. Kyne stories.

■ General Cine Service, New York City, has short subjects on both 8mm. and 16mm.

■ Walter O. Gutlohn, Inc., New York City, has 16mm. educational sound films on the following subjects: music appreciation, art and architecture, physical science and marine life; a series of British instructional pictures is also being released under the title, *Secrets of Nature*.

■ Guy D. Haselton Travelettes, Hollywood, Calif., has 16mm. films of a scenic nature, a list of which is available; *Pasadena Rose Parade* and *Sequoia National Park* are offered for sale in 125 ft. or 200 ft. versions.

■ Kodascope Libraries Division of Eastman Kodak Co., New York City, has the 16mm. sound films, *Paradise Island*, a romance of the South Seas; *The Bird Store* and *Mickey in Arabia*, two Walt Disney cartoons of the usual delightful style.

■ Lewis Film Service, Wichita, Kans., has the two famous Lon Chaney films, *The Hunchback of Notre Dame* and *Phantom of the Opera*, in 16mm silent reductions; a catalog of rental films is available.

■ Nu-Art Films, New York City, has features, cartoons and short subjects in 16mm. sound on film.

■ Park Cine Laboratory, Brooklyn, N. Y., has 8mm and 16mm library films for rent or for sale; a list of subjects is available.

■ Pathescope Co. of the N. E., Inc., Boston, Mass., offers for rent or for sale the two 16mm. skiing films, *Modern Ski Technique* and *Moosilauke Down Mountain Race*.

■ Ernest M. Reynolds, Cleveland, Ohio, has scenic films in 100 ft. lengths for sale.

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(Continued from page 98)

W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney Dry Goods Co., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Butte: Al's Photo Shop, 42 N. Main St.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 1617 Harney St.
Sidney: Sidney Drug Co., 1001 Illinois St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Lebanon: Kenneth L. Spring, 41 Hanover St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc. 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Dept. 290.
Davega City Radio, Inc., 60 Park Pl
Firemen's Pharmacy Co., 765 Broad St.
Gruber's Camera Exchange, 98 Academy St.
L. Kaltman & Sons, 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus
South Orange: E. A. Wallace, Inc., 1 South Orange Ave
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave
Compton Studio, 302½ W. Central Ave.
Carlsbad: Ray V. Davis.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
George A. Young, 151 Central Ave.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
ALAN BENJAMIN'S FILM CRAFT, 931 Flatbush Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glen Falls: M. Lapham's Sons, 186 Glen St.
Ithaca: Treman, King & Co., care of George E Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
Ollie V. Crennan, 498 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Broadway Camera Exchange, 1595 Broadway.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
CAMERA EQUIPMENT, INC., 1600 Broadway.
Camera House, Inc., 145 E 60th St.
City Radio, 42 Cortlandt St.
Clinton Camera Shop, 160 W. 31st St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Dave Farley, News Stand, Times Bldg.
Films Editorial Service, 1451 Broadway.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St.
Joseph P. Hackel, 53 West 57th St.
Harry's Camera Exchange, Inc., 317 W. 50th St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Selma Leeman Co., 27 E. 125th St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
MADISON MART, 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
Rab Sons, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 44th St.
Frank Tanham & Co., Inc., 9 Church St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Pine Bush: Riche's Photo and Camera Store.
Port Chester: John F. Mowbray, Capitol Theatre Bldg.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 174 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223 Columbia St.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Greensboro: Standard Theatre Supply Co., Inc., 124 E. Washington St.
Winston-Salem: Clio News Co., 12 E. Fourth St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Main St.
News Exchange, 29 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
G. B. CINE SERVICE, 1771 E. 12th St.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2025 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 1204 W. Market St.
Middletown: The Book Shop, 1012 Central Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Harold E. Monroe, 802 Waller St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Lakeview: Getty's Photo Studio, 536 G. St., So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.
Sports Craft, Inc., 512 S. Yamhill St.
West Coast Film Productions & Camera Exchange, 311-312 Gerlinger Bldg.

PENNSYLVANIA

Allentown: M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Johnstown: Johnstown News Co., 115 Market St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Camera Exchange, 438 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
MacCallum Stores, 110 S. 16th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126 Sixth St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.,
Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.
Mills Book Store, Camera Dept., 703 Church St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Pullman: C. E. Graves.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford, 1512 Second Ave.
Motion Picture Service, 1711 Ravenna Bld.
Sherman, Clay & Co., 1624 Fourth Ave.
Skykomish: Palm Drug Store.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Moundsville: Martin - Dorsey Motion Picture Service, 1107 Third St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Madison: Photoart House, 413 State St.
Photocraft, 305 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.

WYOMING

Worland: Worland Drug Co.

UNITED STATES TERRITORIES

HAWAII

Hilo: Moses Co.
Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne CI: Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa Dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Nova Scotia

Bedford: Bedford Studios. Halifax Co.

Ontario

Kingston: Thomson Photo Specialty Co., 69 Clarence St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
Screen & Sound Service, Ltd., 156 King St., W.
Robert Simpson Co., Ltd., Dept. 202.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St. W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Screen & Sound Service, Ltd., 1242 St. Catherine St., W.
Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 185 Yuen Ming Yuen Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S. R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Bredgade 29.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Sobrabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Arts Studio, 38 Huttenbachstraat.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse. 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8.: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.

FINLAND

Helsinki: Aurora Filmi, Yrjonkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseilles: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Arnheim: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: "City," Zeestraat 65a.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, Thomsonlaan 57-59.
Rotterdam: Fotohandel "Foka" Admiraliteitsstr. 4-8.

HUNGARY

Budapest VII: Hafa, Hatschek Es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dharamtala St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORTH AFRICA

Algeria

Alger: Kodak-Pathe, S. A. F., 48 Rue d'Isly.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas S. A., (Antigua Casa, Lemare & Co.), Villalta 220, Apartado No. 813.

PHILIPPINES COMMONWEALTH

Manila: Photo Finishing Corp., 114 Escolta.

POLAND

Warsaw: M. Arct., 35 Nowy-Swiat.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Robert Ballantine, 103½ St. Vincent St., C. 2.
Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C. 1.
381 Sauchiehall St., C. 2.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.
Madrid: Kodak Sociedad Anonima, Puerta del Sol 4.
Avenida Conde de Penalver 21.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co., Cine-Service, Stadelhoferplatz, Gottfried Kellerstr. 5.

SYRIA

Beyrouth: Misbah K. Itani, Rue Rami, Palais Municipal.

VENEZUELA

Caracas: Cine Filmo Service, Palma a Santa Teresa 16.

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

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Featuring Kenneth Harlan, Tom Santschi, Paul Hurst and Marceline Day

A beautiful romance with the languorous, glamorous South Seas for a background. One white woman desired by three men; one a weakling, one a ruthless schemer and one a handsome Don Juan. Two of them are rivals for the wealth of the pearl fisheries as well. High stake gambling and a gorgeous fight to the finish between Tom Santschi and Kenneth Harlan are only two of many exciting incidents. The handsome hero wins the beautiful white woman when she finds the man she has come to marry drunk and in the arms of a native girl. All players are well cast, and haunting music adds to the enjoyment of the picture.

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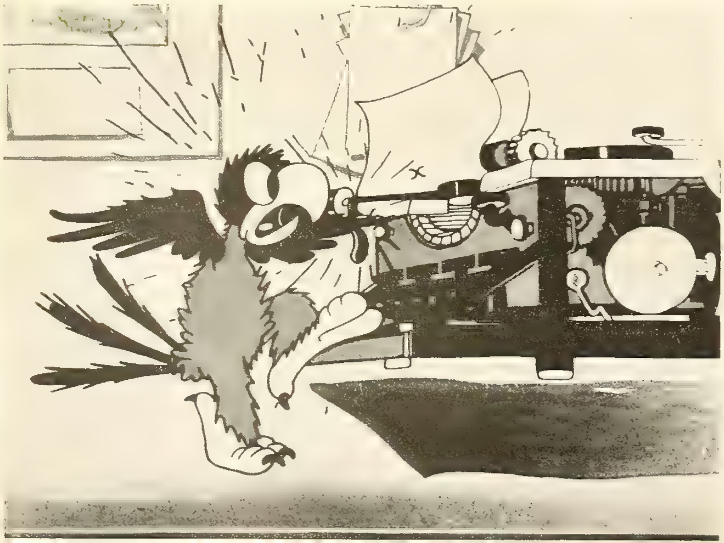
THE BIRD STORE

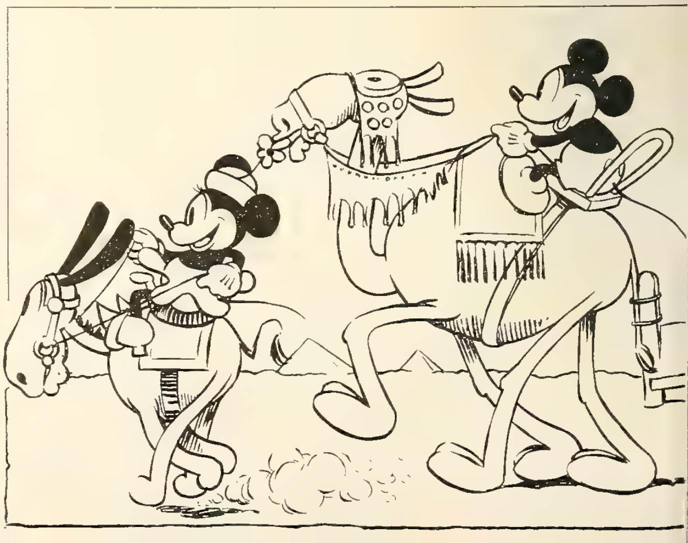
Here we find birds of all classes, from the twenty-five dollar kind all the way down to the three-for-twenty-five-cents variety singing the same song. When a ferocious cat comes in through the transom and threatens the sudden extinction of a twenty-five dollar chick, which has wandered from its cage, a flock of the little three-for-a-quarter birds make a massed attack on the cat, lock him in a cage, return the chick to its parents unharmed, and by the ingenious use of a spring hook, literally shoot the cat and cage out of the store and into the dog pound.

MICKEY IN ARABIA

Minnie, while snapping pictures of snake charmers, jugglers, and other amusing sights (Mickey being no small part of these), is caught by a big bad sheik and carried away. The camel, which all this time has been drinking beer from a large barrel, is in poor condition to give chase but makes a feeble though laughable effort.

Mickey storms the sheik's palace and after a whirlwind series of chases through the palace, with the sheik and his spearmen in hot pursuit, and hilarious sword and spear throwing bouts, effects Minnie's rescue.





A SHORT
MONTH, BUT A
Merry ONE

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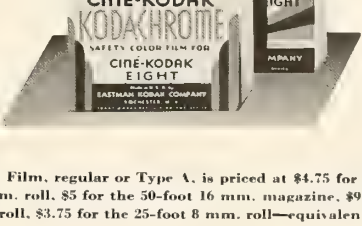
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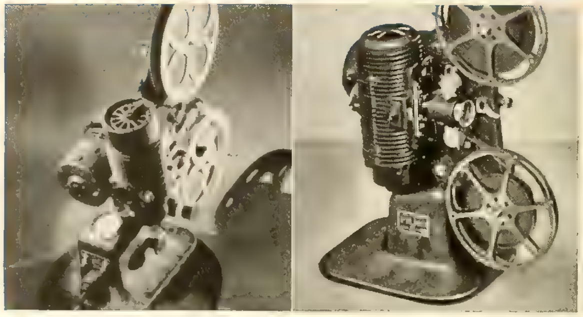
SAFETY COLOR FILM FOR
CINÉ-KODAK
EIGHT
EASTMAN KODAK COMPANY

KODACHROME ... EASTMAN'S FULL-COLOR FILM

Kodachrome Film, regular or Type A, is priced at $4.75 for the 50-foot 16 mm. roll, $5 for the 50-foot 16 mm. magazine, $9 for the 100-foot roll, $3.75 for the 25-foot 8 mm. roll—equivalent in screen time to the 100-foot 16 mm. roll. Prices include processing.

BETTER PROJECTION PAYS ★ ★ ★



- *Left*—Filmosound 138—projects sound or silent film for moderate-sized audiences. High fidelity sound reproduction. Capacity 1,600 feet of 16mm film. Portable—packs in a single case. Filmosound 120 (750-watt) and 130 (1000-watt) for larger audiences.
- *Center*—Filmo JJ—Gear driven 16mm. projector. 750-watt. 400-foot capacity. For 1600-foot capacity, see Filmo 129 (750-watt) and Filmo 130 (1000-watt).
- *Right*—Filmo 8mm. Projector—fully gear driven. Automatic rewind. 400-watt illumination.

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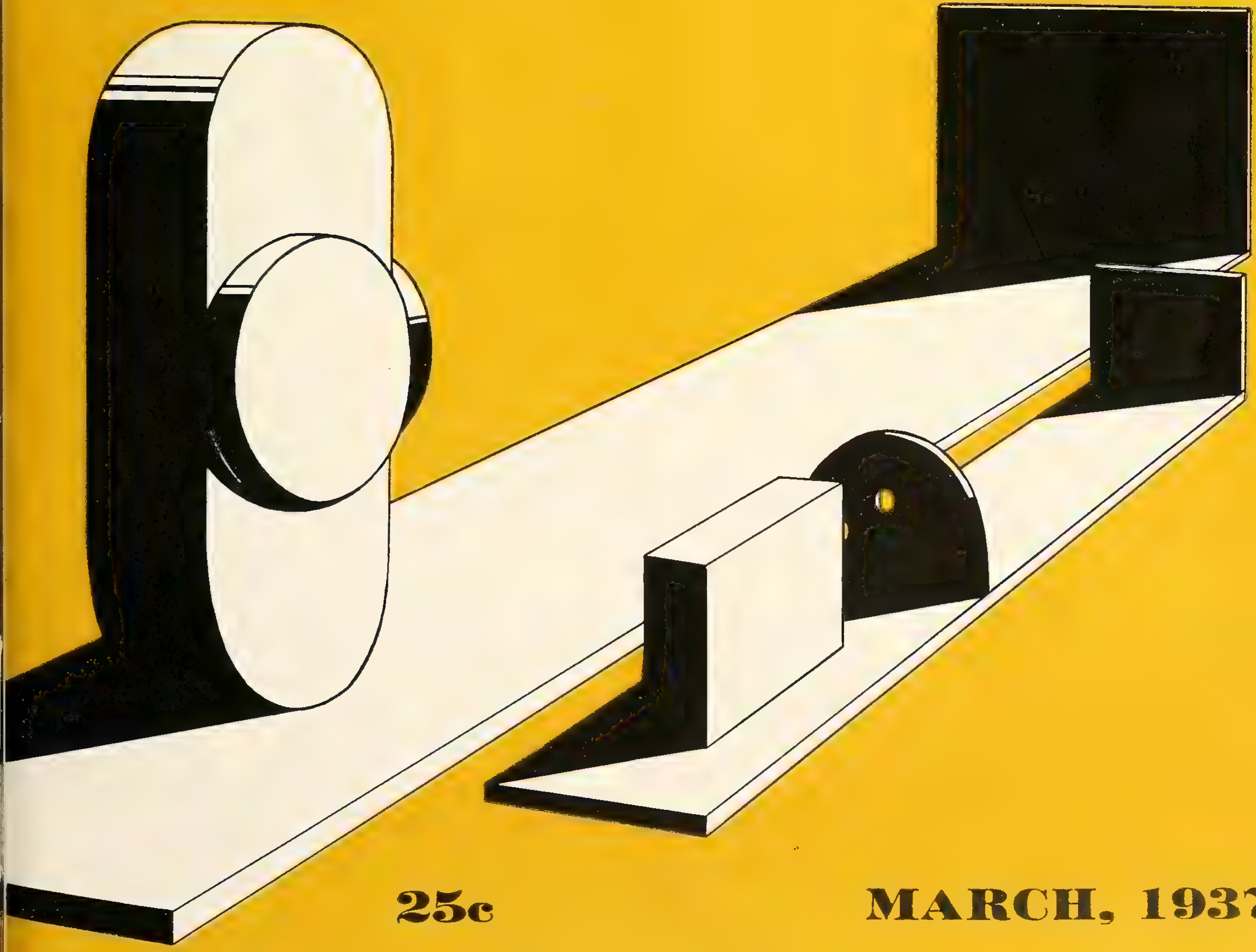
MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.



25c

MARCH, 1937

What membership in the Amateur Cinema League will bring you—

1. **MOVIE MAKERS** ■ Membership includes a subscription to Movie Makers, a monthly magazine covering every phase of amateur filming, including timely articles on all aspects of movie making technique. Not only does the magazine keep you abreast of all new developments in method and equipment, but it includes in each number several articles designed especially to introduce the new enthusiast into the craft—articles which will present fundamentals of camera operation intelligibly and enjoyably.

2. **TECHNICAL CONSULTING SERVICE** ■ The League's technical consultant will answer any member's question by letter, by 'phone or in person if the member calls. He offers advice and help on exposure, focusing, use of filters, editing, titling, or interior lighting—in fact, the whole range of technical problems. This service is not syndicated, but actually individual; the consultant will give full attention to any member's problem, sending him a full discussion, illustrated with diagrams, examples, etc., if necessary.

3. **CONTINUITY AND PHOTOPLAY SERVICE** ■ The continuity consultant will aid you in planning specific films by making continuity and treatment suggestions indicating how to get the most effective results not only in the reel as a whole, but in specific shots. In addition to this aid in "planning in advance," he is always glad to make suggestions for future work. He will give specific suggestions for writing scenarios, he will prepare title wordings and outline new subjects for filming. Detailed service in planning business, professional and industrial pictures is offered.

4. **CLUB SERVICE** ■ Should you wish to organize an amateur motion picture club—either a group to produce photoplays or a club of amateur cameramen—the club department can aid you. Complete organization material, based on the experience of hundreds of clubs, is available. Program suggestions are offered and A CLUB FILM LIBRARY, made up of outstanding films produced by clubs, is circulated among clubs without charge.

5. **FILM REVIEW SERVICE** ■ You may send in any films you wish for criticism and suggestions by the technical and continuity consultants. The member will receive a detailed letter about each picture screened. Editing and titling suggestions are offered and advice on technique for the future is given.

6. **BOOKLETS** ■ Booklets covering general and specific subjects on which the movie maker wants up to date, detailed information in convenient form are supplied to members without charge. They are issued periodically and give the latest information on the subjects that they cover. They are mailed automatically, as published, to all members who request to receive them. New members may receive all current booklets on request. Booklets now current are:

   Cine travel plans—32 pages
   Color filming—26 pages, illustrated
   Scenarios ready to film—32 pages
   Titling technique—32 pages

   In addition to the booklets, numerous service sheets are issued from time to time and are available to any member on special request. These are not sent automatically to members but are used by the service departments to fill some of the special requirements for information that come from members.

7. **EQUIPMENT SERVICE** ■ New equipment is being announced constantly, and this service will help you to keep your own equipment modernized without duplication of purchases. The League aids members in locating new equipment, in making out filming itineraries and equipment lists and in securing specific films to fill in reels. It will also lend its services to facilitate relations between members and manufacturers and dealers, if this should be requested, and will secure information for its members on conditions affecting movie making in foreign countries.

8. **MAKING BETTER MOVIES** ■ A 241 page book on amateur movie making is sent to every member. Written in clear, non technical language, this book gives directions for every process, every device and every trick in movie making that you will be likely to use. It tells you, step by step, just what to do and how to do it to get the best results from your camera and projector. It is well illustrated.

9. **FILM EXCHANGE** ■ This service on a loan basis is made possible through League membership. As a member, you may list your films in the Film Exchange for temporary loan among members and receive in return the listing, by your fellow members, of hundreds of other reels, available directly from member to member. Available only to members who list films for exchange.

10. **PUBLIC RELATIONS** ■ The League has been able to accomplish much for amateur movie makers. It secured national legislation abolishing the former duty on amateur films, under regulations that are very fair to amateurs. It has aided in opening previously closed filming areas to amateur cine cameras. Further, the League acts as a clearing house for all ideas about movie making and announces these monthly in Movie Makers, which is written by amateurs and for amateurs. Amateur needs are told to the industry that provides equipment, and often new and necessary articles have been developed at the instance of the Amateur Cinema League.

AMATEUR CINEMA LEAGUE, Inc.
420 Lexington Ave. Date............
New York, N. Y., U. S. A.

I wish to become a member of AMATEUR CINEMA LEAGUE, Inc. My remittance for $...................., made payable to AMATEUR CINEMA LEAGUE, Inc., is enclosed in payment of dues. Of this amount, I direct that $2 be applied to a year's subscription to MOVIE MAKERS. (To *nonmembers*, subscription to MOVIE MAKERS is $3 in the United States and possessions; $3.25 in Canada, $3.50 in other countries.)

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Mar. 37

GET THESE INDISPENSABLE FILMING AIDS AT ONCE FOR **Five dollars a year**

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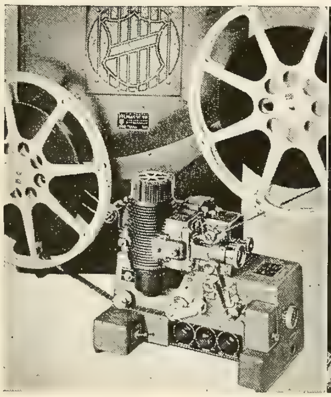
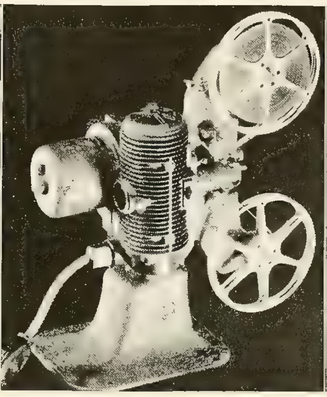
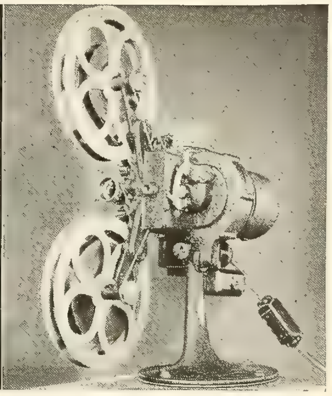
Every reel LOOKS BETTER ON A BELL & HOWELL PROJECTOR



Filmosound 138—a high fidelity sound projector. 750-watt lamp. Capacity: 1600 feet of 16 mm. sound film. Models to 1000-watts for the largest audiences



Filmo 8—Fully gear-driven 8 mm. projector, matched to the Filmo 8 mm. cameras to give rock-steady screen pictures. Automatic rewind. 400-watt illumination



Filmo "S"—a moderately priced 750- or 500-watt silent projector. 400-foot 16 mm. film capacity. Others with illumination to 1000 watts, capacity to 1600 feet

Why do films look their best when shown with a Bell & Howell Filmo Projector?

Because in Filmo Projectors you find an optical design which gives *uniformly* brilliant pictures, free from "hot spots" and grey edges. And Filmo places this perfected system in a precision-machined die-cast housing that holds all the components permanently and perfectly in line without warping or bending.

And as for mechanical features—only Filmo gives you the life-prolonging combination of integral motor drive, free from belts or chains . . . complete sealing and lubricating of all moving parts by the exclusive "Metered Lubrication" system . . . design and construction by the largest engineering laboratory and factory in the world devoted exclusively to the production of precision motion picture machinery.

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Name. . . . . *Address*. . . . . *City*. . . . . *State*. . . . .

"COME ON OUTSIDE!"

SPRING is coming . . . and the great outdoor season is almost here. It's tough having to wait for this March and April weather to clear up, isn't it?

But you don't have to wait! Agfa's new film makes it possible to go outside and get just as good outdoor movies as you'd get in July!

This remarkable new film is Agfa 16mm Hypan Reversible Film. It is amazingly more brilliant . . . and gives you sparkling screen results with added snap and luster. It is fine grain and fully panchromatic. Hypan in daylight is almost as fast as the famous Agfa Superpan.

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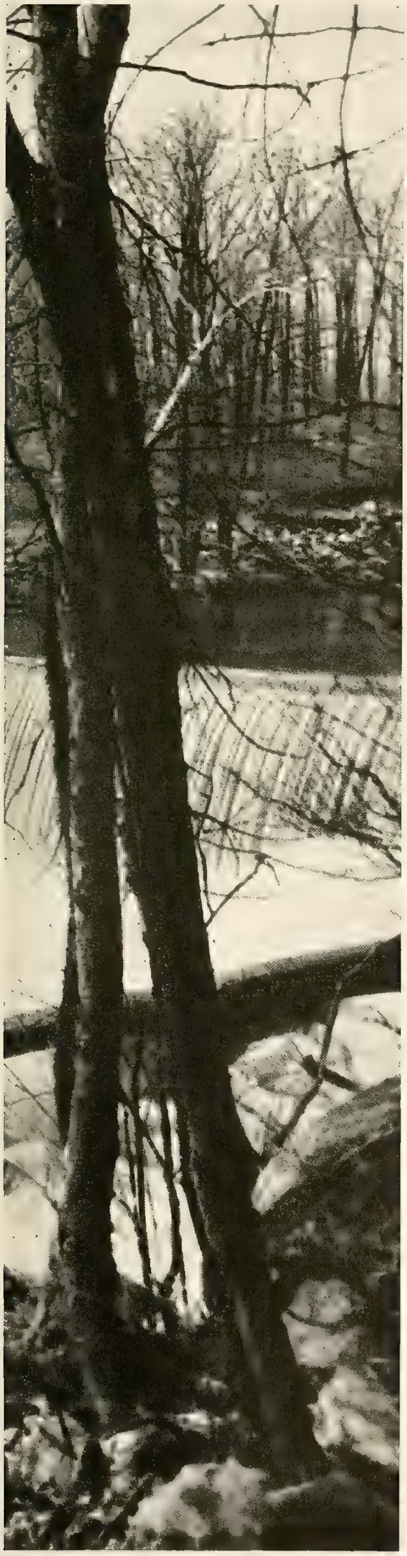
MOVIE MAKERS

Ewing Galloway



The magazine of the Amateur Cinema League, Inc.

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Advertising rates on application. Forms close on 10th of preceding month.

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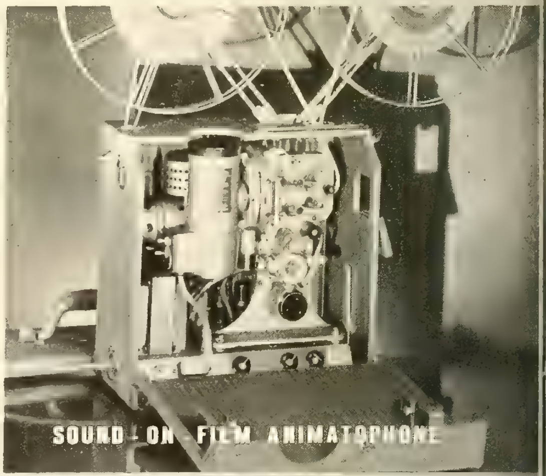
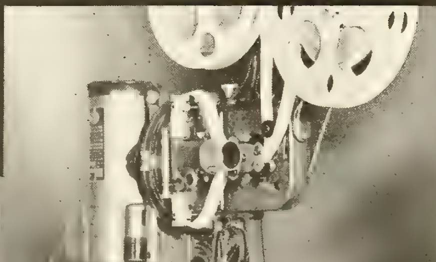
VICTOR'S Greatest Superiority, however, lies in those EXTRA refinements and features that have raised 16mm performance to unparalleled heights of perfection—and that are not to be had in any other equipment at any price! ASK today that those Superior Features be demonstrated.





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Only The Da-Lite Challenger Screen Can Give You *All* Of These

ADVANCED FEATURES!

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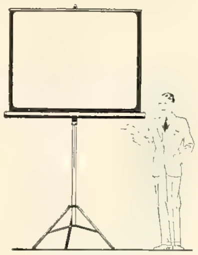
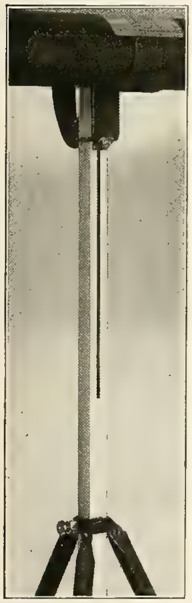


* For Larger Audiences This height permits projecting movies above the heads of the audience and seating more people in direct line with the screen.



Note the wide supporting band on the case and the sturdy handle mounting just in back of it on the square, slotted center rod!

2. SQUARE CENTER ROD

To insure perfect focus of the entire picture, the center rod of the tripod of the Challenger Screen is square instead of round. It has a slot or groove in which the handle mounting slides up and down when the screen is being adjusted in height. This square, slotted construction prevents the case from turning on the center rod and throwing the lower part of the screen out of focus. This center rod is cadmium-plated to make it rust proof as are all the bright metal parts of the screen.

3. NON-SAG TOP SLAT

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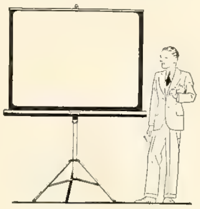
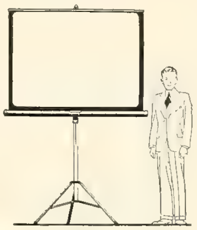
4. GLASS-BEADED SURFACE

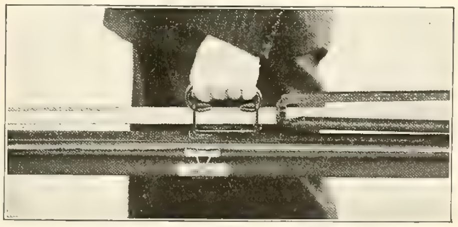
For the average operating conditions, in home, school, club or church where most of the audience can be seated within a twenty-five degree viewing angle of the screen, the Da-Lite glass-beaded surface is the most efficient. It reflects the maximum amount of light and gives the brightest, clearest and most sharply defined pictures. Da-Lite manufactures screens with other surfaces, but unless another type is specified, furnishes the Challenger and other Da-Lite portable models with the glass-beaded surface.



* For Small Groups



* For Groups of 5 to 8 Persons



5. IMPROVED HANDLE MOUNTING

The leather handle of the Challenger, instead of being fastened directly to the side of the metal carrying case, is attached to a special angle-iron mounting, encompassing the center rod of the tripod. A wide band of heavy gauge steel around the case is pivotally attached to this angle-iron. Thus, there is no strain on the case. You get this practical construction only in the Da-Lite Challenger.

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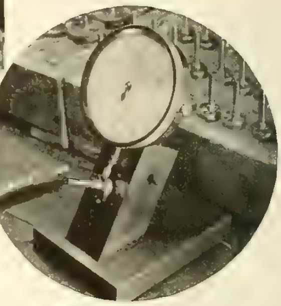

Photograph of Ampro Plant showing the important operation of grinding and checking on Dial Micrometer the eccentric movement for Ampro Projectors.

That's what **AMPRO** *precision means*

THE Eccentric Movement for Ampro Projectors is ground accurately to 1/10,000th of an inch—a measurement *so minute* that a special Dial Micrometer must be used to check for variations. Consider what this accuracy and precision means to you. The eccentric movement is the *heart* of the Projector. A precision-made eccentric movement insures smooth, efficient and quiet projector operation.

Ampro Projectors are made with fine precision throughout, as delicately accurate as a high grade watch, yet with a sturdy ruggedness that assures long years of continuous performance.

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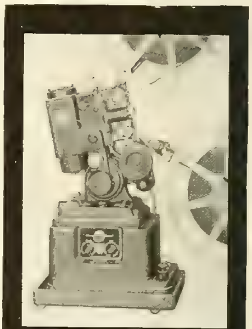
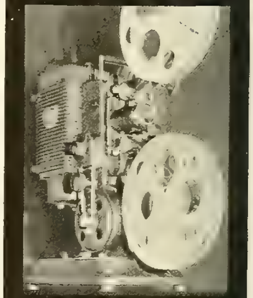
Get the full story of Ampro sound before making any decision. Prices complete: Junior Model $375; Senior Model $415.



Ampro Silent Projectors

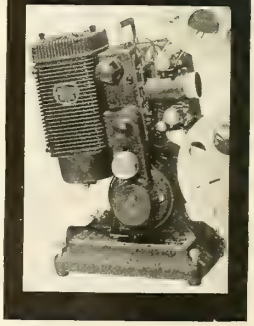
The complete line of Ampro Silent Projectors is characterized by brilliance of illumination and convenience of operation. Many thousands of these projectors have proven their ruggedness and efficiency in universities, schools, auditoriums and homes all over the world. Prices complete: Model J (500 watt) $135; Model K (750 watt) $150.



Ampro Convertible Models

Two regular 16mm. Ampro Projectors plus such additions as will permit conversion into latest type sound projectors by the addition of sound parts for sound film.

Prices complete: Model MC (convertible into Amprosound Junior) $160; Model NC (convertible into Amprosound Senior) $180.



The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

Hiram Percy Maxim, Founder

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AMATEUR CINEMA LEAGUE, Inc.
420 LEXINGTON AVE., NEW YORK CITY, U. S. A.

Seeing each other

ONE of the dreams of Hiram Percy Maxim, Founder of the Amateur Cinema League, has got under way to fulfilment. It was Mr. Maxim's wish and hope that amateur movies would come to serve as a means of interpreting one country and its people to others. If this could be done, he argued, much would be accomplished toward international understanding by some penetration of that wall of ignorance which so often has caused nations, by mutual misconceptions, to get at cross purposes.

Through the common efforts of John V. Hansen, ACL, a director of the Amateur Cinema League, himself Danish born, and the *Berlingske Tidende*, the great Danish newspaper, there is now being presented in various parts of the United States to groups of Americans, including many of Danish birth, a film, *Denmark in Color*, made last summer in Kodachrome by Mr. John Hansen, the screening accompanied by a lecture by Knud V. Hansen, secretary of the *Berlingske Tidende* (not a kinsman of the League's director), who goes with the film in its visits to large cities in the United States from the East to the West. This effort is a labor of love, both on the part of the filmer and the newspaper, performed in the hope that Danish American relations may be rendered more intimate.

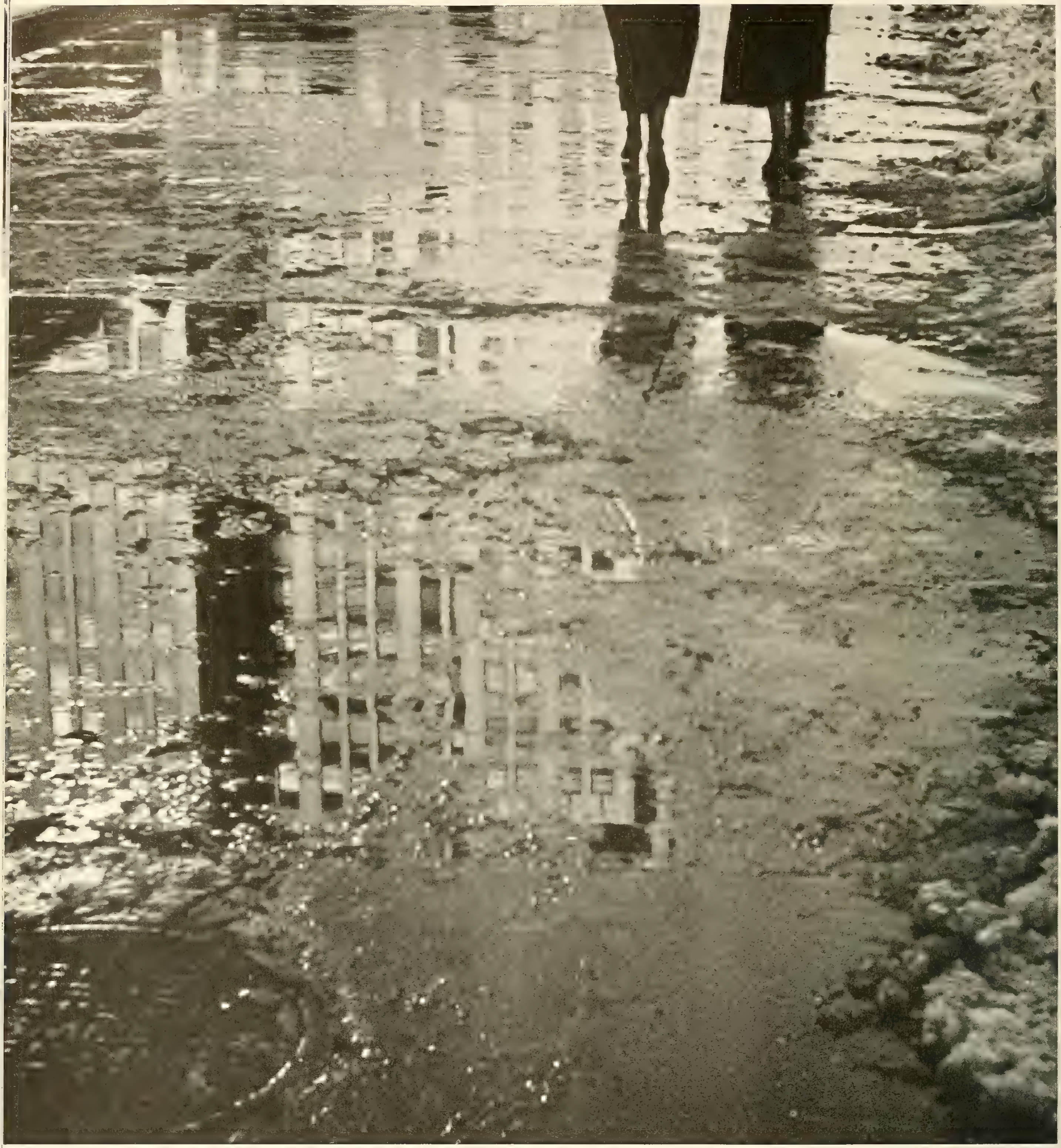
Here is an amateur film of the highest quality—Mr. John Hansen's capacity as a color filmer is well known to the movie making world—serving as a very direct ambassador for international understanding and good will. World Peaceways, an organization in New York City, arranged a showing for it late in January in that city, after its earlier premiere in Washington. Danish American societies all across the United States are awaiting its arrival or have already seen it.

True to amateur tradition that reporting is, in itself, a sufficiently high mission, minus propaganda, this film and its accompanying lecture make no attempt to persuade toward any viewpoint, political or economic. They do try very sincerely to give, in the unexcelled color medium, a realistic picture of modern Denmark in which we observe an active nation concerned with Twentieth Century matters in settings that are full of historical beauty. Who sees this film will understand Denmark and the Danes as he has never understood them before.

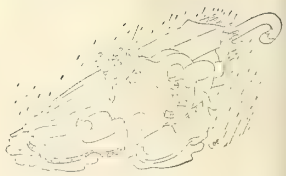
This Danish undertaking points the way for further uses of personal filming to ends that are not commercial but that are politically clean and morally without question. Lacking the commercial urge, makers of such motion pictures need not concentrate on what is saleable, to the exclusion of what might be of great interest to non theatrical audiences. If similar filmers will have the wit to steer clear of propaganda, as have the two Hansens, they will not approach groups in another country with an attitude that initially invites hostile reception from any whose opinions on controversial questions differ from those of the picture's sponsors. Far too many theatrical attempts at this kind of international discussion have been biased, done with the definite intention of proving one side right and the other wrong, with no half way position possible. The result has sometimes been undignified, disorderly mob demonstrations that have no place in a civilized age.

Amateur movie makers are well bred and reasonably minded persons, for the great part. If they will carry honest, courteous and non controversial film reports across national borders, they will perhaps have accomplished more toward world understanding than a thousand parades of militant pacifists.

Forbath & Rejane from R. I. Nesmith and Associates



Fair weather filming is the obvious thing, but movies of March mud and slush can be both decorative and cinematically interesting. You may capture broken reflections, as was done here, and in any case you can get amusing action closeups of feet as people carefully pick their way over street crossings and slush covered sidewalks.



Editing for busy people

W. T. VANDERLIPP, ACL

IN 1929, somebody suggested to me that I ought to have a motion picture camera. Previously I had been abroad to visit my son who was traveling with other youths of his age, one of whom owned movie equipment. Even this fact might not have impressed me were it not that we learned that his camera was not welcome everywhere. A guard discovered that he had carried it into Pompeii, and it was only after much persuasion, not all of which was verbal, that the camera was rescued.

Being of a curious disposition, I was interested in this box which the guard wanted to confiscate. When the trip was over, I was given a set of duplicates of the pictures—things that a boy's eye will pick up—which were taken by this contraption. When I considered how nonchalantly he turned it in one direction and then in another, the suggestion of my friend fell on fertile ground.

To say that I was interested in the boy's pictures is to put it mildly, but this was nothing compared to the eagerness with which I projected my own first film.

Having acquired a camera and a projector, I next had to find a subject to film, and I selected Niagara as the victim of my first exploit. While at Niagara, we went over to Woodport to see some automobile races on a dirt track. We sprayed more landscape with the camera than the autos did with their dust, which was ample. It seemed weeks before the film came back from the laboratory and, when it finally arrived, it went straight from the postman's bag to the projector. Those first shots looked good to me. Since then, however, I have returned to the Falls and spent ten days tramping all over the place taking pictures.

From the first, I had the desire to title my films, and nothing would do but that I should have a title writer. So I wrote out animated titles for my first picture. It was called *Niagara Falls.* My subsequent two reel effort was titled *Thundering Waters*, which in itself seemed to indicate that I was progressing.

But those long hours of cutting the film apart, finding places for the clips, keeping them in order, protecting them from scratching and finally reassembling them with titles in their proper places nearly got me, as I suppose it has many another.

I still run my pictures off as soon as they are returned, for naturally one wants to know what success has attended his efforts. But, more important, I adopted from the first the disciplined procedure of making, at the time of this first screening, an inventory of all the shots. If the picture represents a trip, a note book of the journey is at hand.

I use an ordinary yellow pad and I number the scenes as they are projected, writing beside each number the subject matter of the picture, thus recording (while all is still fresh in my memory) the various places and people seen and any other important data about the subject of the shot. At the same time, I note whether the scene is long or short, over or underexposed or whether or not it possesses any other faults. I then project the pictures a second time, to recheck this inventory and appraisal, and I note any errors or omissions. Thus, I make an accurate record which helps much when it comes time to put the picture in order.

I never dispose of this record until the picture is finished, projected and accepted as satisfactory.

My next step is to study the record until I have adopted a plan for the picture, which means that, at this stage, my story and continuity are worked out. I must confess that I, like many another, do not plan every picture in advance. Working out a picture plan after the scenes have been taken is not the accepted method, but for me, at least, this procedure stirs imagination and stimulates ingenuity, and therefore is not without its compensations. Having decided on the continuity theme, I now prepare a second numbered list, this one written in the order in which the scenes will appear in the completed picture. Finally, I cross number each list.

After I have adopted my plan and prepared the lists, I run the film through the viewer, with the first numbered list at my side. As I inspect the film, I cut it apart. During this procedure, I always watch both ends of the scenes and remove any blurring or other irregularities which may occur at the end of a take as the camera is stopped. At this time, I make any other corrections of accidental faults that may be noted on the first list.

As each clip is removed, it is placed in my editing device under the new number, that is, the number assigned to it in the second list, which represents the order of the scenes in the finished picture. Following this procedure, when the end of the film is reached, each clip is in sequence, ready to be spliced.

If I expect to make the titles at once, I leave the clips in my editing device, which I call a "film crate," until the titles are ready. With the titles in sequence and all the clips in sequence in the "film crate," it becomes a simple matter to splice the film together.

If I do not expect to make the titles at once, I splice all the sequences in order and put the film on a big reel to await the completion of the titles. I have found it advantageous to splice the film together before inserting the titles, because this enables one to project the picture and to make, at the same time the titles are added, any refinements needed in the scenes.

However, if something

[Continued on page 138]

Simplified system that gets results with least effort

"Running gags"

EPES W. SARGENT, ACL

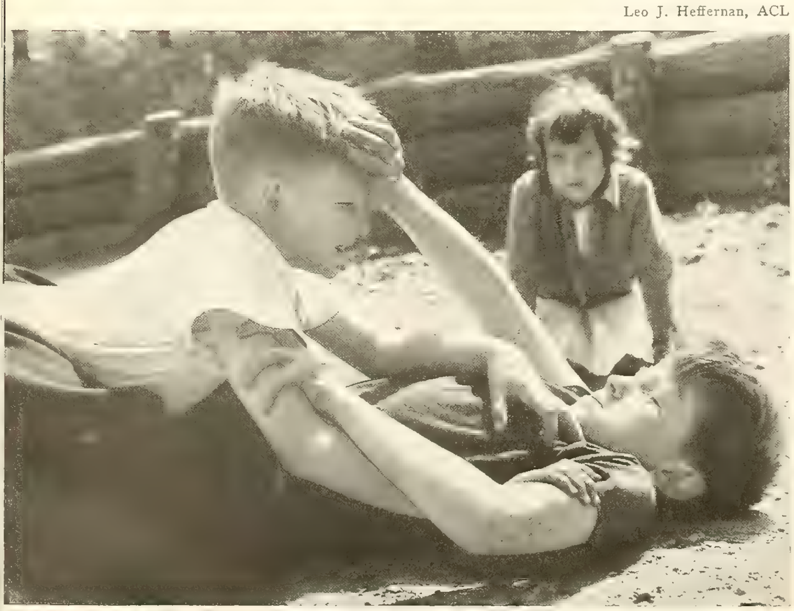
"RUNNING GAGS," which often prove the salvation of some weak theatrical picture, may be just as useful to the amateur. In fact, here they find additional uses not available to the theatrical worker—they can brighten very materially those compilations of related views, such as the photographic record of some trip or jaunt.

The running gag, in case you do not recognize it by that title, is any small bit of business which gains zest through reiteration, rather than from its inherent and immediate comedy value. The first two or three times it appears, it may not be better than mildly amusing, but through repeated use it builds to laughs. A good example of the running gag is Harpo Marx's famous penchant for chasing blondes. It has reached the point now where it is funny the first time, since it holds over from picture to picture. But you will not have to wait for a Marx picture to come along. You will find it employed in scores of other features, always with the same outline. It does not have to be very funny in itself. It is probable that a "gag" that is riotously funny the first time will wear too thin on repeats. It should derive its humor not from itself, but from its repeated use, and even a simple idea will become almost riotously funny before a picture ends.

Last summer, a movie maker sought something to brighten a film of a contemplated boat trip up the Hudson. It was suggested that the periodic intrusion of a little girl always eating an ice cream cone might do the trick. That was an ideal running gag. The first time, the child appeared simply as part of the group picture. In a later sequence, the second appearance of the child, still with a cone, got some attention and, when the youngster appeared in a third shot, a giggle started. No matter what was featured in the sequence—scenic views of the Hudson or shots of the boat—and no matter what absorbed the interest of the other passengers—deck games or love making—sooner or later, the child came into the picture interested in nothing but her ice cream cone. The juvenile collected a host of laughs through just standing in on the picture and licking a cone. Each time, the idea seemed a little funnier than the last. There was nothing particularly humorous in the idea of a child and a cone. It was made funny through repetition, and that is the essence of the running gag.

Two boys having a scrap could serve as a running gag

Leo J. Heffernan, ACL



A Hollywood idea that can enliven almost any film

If the child had slipped on a banana peel in the first shot, it would have been funny. But making that a running gag would have required that the falls be higher and harder each time for a "build-up." That is why emphasis is placed upon the comparative innocuousness of the gag. If it is funny the first time, it has to go on being funnier with each repeat. But a simple elemental action supplies its own humor in growing degree.

One of the funniest running gags that comes to mind was in a record of a short cruise. A rather portly member of the ship's company took a great interest in the camera. This was established in an early scene in which a borrowed second movie camera was used as a property for a scene of him inspecting it. Thereafter, he bore down on the camera at the close of a shot at the end of each sequence, coming in so close as virtually to effect a fade out as his bulk shut off the view. Always, he hailed the photographic party with delight and sailed straight up to the camera with a broad smile. But the closing scene of the sequence was always fully registered before he was given the signal to enter, and by the fourth or fifth clip his appearance was sufficient to start the laugh.

But running gags are best when they are "resolved" or brought to a definite conclusion. Perhaps you will remember the big laugh that ended *Animal Crackers*, when Harpo finally caught the girl by knocking out all the others with an anesthetic. Then he got a whiff himself and took the count. That put the final kick into the story. So it was that the closing shot of the cruise picture showed a scene of a couple whose romance had ripened on the trip, which had been duly recorded on the film. The young fiance was proudly gazing down at his newly acquired heart when our portly friend hove into the offing and briskly approached the camera. But this time the fiance pulled a blackjack from his pocket, clumped the pest over the head and resumed his pose as the victim sank to the deck. It ended the series on a hilarious note that added much to the success of the pictorial record.

That is the essence of the running gag. Start it slowly, inconspicuously. Never force it. Let it develop its own momentum and do not let it overshadow the remainder of the picture by too frequent intrusion. Tell your photographic story first and let the gag take care of itself. In scenic, travel and sport pictures, its use is better limited to one reel pictures, with six or seven introductions of the repetition, the last being a climax of some sort.

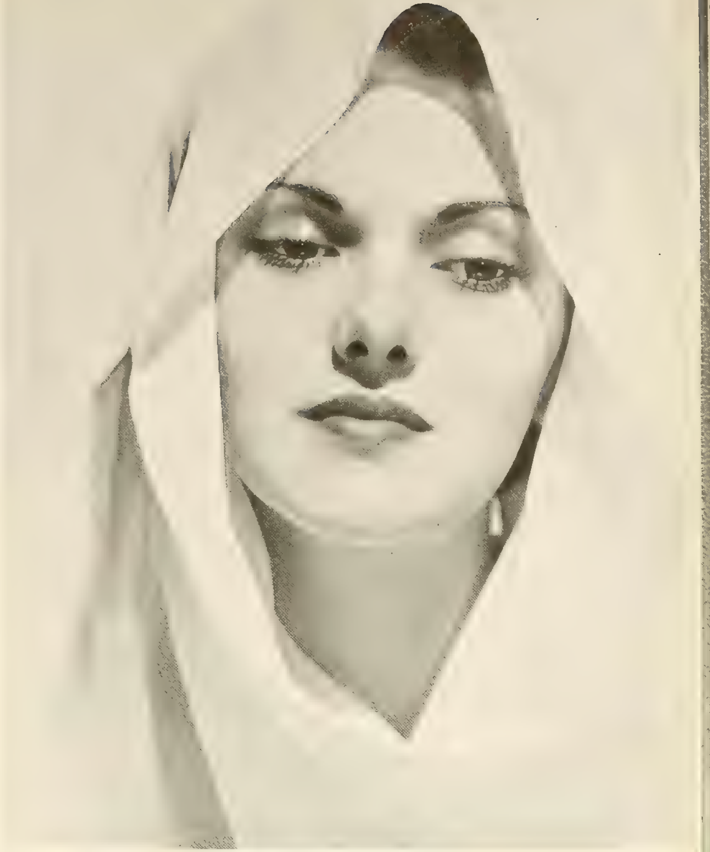
A somewhat similar device was used in a sightseeing film in and around Washington. All the interest spots around the capital were taken and, in each, when the illustrative value had been exhausted, a bridal couple strolled into the scene with an almost inevitable kiss. The first time, it was not funny. It was just a bit of business. But three clips later on it got a giggle the moment the pair entered. It made something worth while of what might otherwise have been an average photographic record.

It is well to pick carefully the person who is to carry the gag, for the slightest self consciousness will make it look cut and dried. Above all, it must be natural and unforced. There must be no "now watch me be funny" attitude, no carefully staged effect. It must all come naturally and apparently without rehearsal. That is another reason why the simple gag is urged; it does not require acting out.

Remember that, like any device, the running gag can be overworked. One or two films with

[Continued on page 140]

High key lighting
is often effective
in cine portraits



By Thomas Petroff, in Oval Table Society 1936 National Salon

Filming faces

C. W. GIBBS

Ways of bringing charm to subjects in cine portraits

THE usual cinematic portrayal of a face may be a joy forever to those personally interested in the subject, but rarely is it a thing of beauty to anybody else. It is easy enough to understand why this should be the case, since the average movie maker usually reverts to his box Brownie camera days as soon as he gets the idea of picturing some hapless friend or relative.

He carefully arranges matters so that the sun falls over his left shoulder; the subject, protesting, is forced into the brightest patch of sunlight available, with instructions to grin, and a closeup is made. Of course, the result is far from flattering to the subject, nor is it very revealing of what he really may be like. It could hardly be otherwise, since no attempt has been made to present him in any other aspect than as a person "getting his picture taken!" That usually means a rather inane grin and a general appearance of unease and discomfort, arising from a good squint directly into Old Sol's flaming eye.

Why not make a reasonable effort to turn out cine portraits which have something definite to recommend them? You are working with highly developed equipment for making fine pictures, and you might as well get your money's worth out of it, in cine portraits as well as in other phases of filming.

Obviously, it is desirable to show your subjects as they really are—to emphasize and to underline cinematically their dominant characteristics, their instinctive mannerisms, all the facets of their personalities. These factors are included only by accident, if at all, in the usual posed picture. Since the standard type of posed picture does not give the desired effect, it is obvious that one way to get natural cine portraits is to make the shots while the subject is unaware that he is being filmed. One eminently successful method of accomplishing this is to use a right angled prism on the lens. The subject, seeing the camera pointed in an entirely different direction, is completely unconscious of the fact that his every move makes a picture. It is an old device, but still surprisingly effective. When filming anybody in this manner, of course, it is necessary to work as inconspicuously as possible.

The telephoto lenses can also be of great aid in candid cine portraiture. When working at some distance from the subject, it is not difficult to allay suspicion by remarking casually that you are photographing something else. Telephoto closeups made on the candid basis work out best when your subjects are seated talking together on a porch or terrace. Then there is not so likely to be a general movement that will take your subjects out of the field. Remember the rule, though; with lenses of focal length longer than two inches, the camera must be on a tripod. Even with the two inch lens, superior results will be secured if the tripod is employed.

Straight closeup pictures are not always kind to the subjects, and it is as well to overcome the common deficiencies by employing your accessories. Orthochromatic film is not very satisfactory for such work because it will exaggerate reddish blemishes or freckles. Proper filtering with panchromatic film will tend to subdue any facial blemishes, and still better results along this line will be secured if some method of slight diffusion is used. Avoid harsh sunlight illumination; have your subject in the shade. Shoot late or early in the day, or make your portrait shots on cloudy days. You will find that the modeling of the face will be greatly improved and that the subject will have a much more natural and pleasing expression if he is not forced to look directly into the sun. Good results are often secured by having the subject placed with his back to the sun. If this is tried, be sure to expose for the face, which is in a shadow, and be certain to put on the lens hood to prevent direct rays from falling upon the lens. Pictures taken against the light will also be more beautiful if diffusion is brought into play.

The objection to the usual types of posed cine portraits is really that they are not carefully posed enough. On the one hand, you may advantageously film candid "off guard" pictures of your friends and, on the other, you can make carefully planned and posed cine studies. Both can be excellent. It is the in between type of shooting that usually suffers the disadvantages of both kinds.

Some evening, try a carefully lighted cine portrait of a friend. Select a neutral background that in a semi closeup will not include any bright objects or strong lines. Plan three or four shots and coach the subject so that his movements will be such that the lighting effect within the scene will be under control at all times. Try experiments in low key and in high key lightings, such as that used in the illustration with this article. For this type of work, you may even borrow further from the still photographer and try the effect of draperies and minor properties to create a composition.

If you work on this basis, do not hesitate to tell your subject in advance that you are going to make a special cine study of him. Give him a chance to dress the way he would like to be filmed. He is not likely

[Continued on page 139]

Planning movie rooms

JAMES H. BLAUVELT

THE day has come when you can believe your guests' polite remarks, such as "a very, very enjoyable evening" and "thank you so much for those marvelous movies that you showed in your living room." No longer need your friends leave your home with twisted necks and paralyzed arms from craning and leaning in order to get a half way decent view of your latest opus.

By following a few simple and fundamental rules of interior decoration, you can achieve in your home that which the most modern commercial theatres strive for; that is, ready and universal visibility, comfort and easy access to all seats. The charm and natural arrangement of a good room can be left with its decorative values intact, yet movies can be shown without enlisting the services of a crew of stage hands and scene shifters. Painlessly, ingeniously and tastefully, by the simple use of a few elementary rules of planning, any room can be made quickly and comfortably available for its precious second use, as the informal home movie theatre.

Let us presuppose a good room, planned with no second purpose in mind. Figure A is a model living room, approximately fourteen by twenty two feet in size. It contains the usual accoutrements: fireplace, heavy sofa, table, bookcase, easy chairs and "flexible" chairs. As can be seen by the diagram, they are arranged in a manner which makes the use of the room pleasant and easy. The sofa, barrel chair and heavy easy chair are grouped about a coffee table in front of the fire. On the side is a library table and several light chairs. At one end is a bookcase, either a sectional type or one that runs the

Simple methods of adapting interiors to cine showings

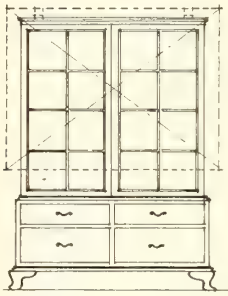


FIG. 3

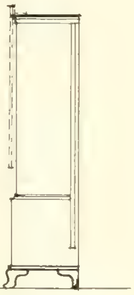


FIG. 4

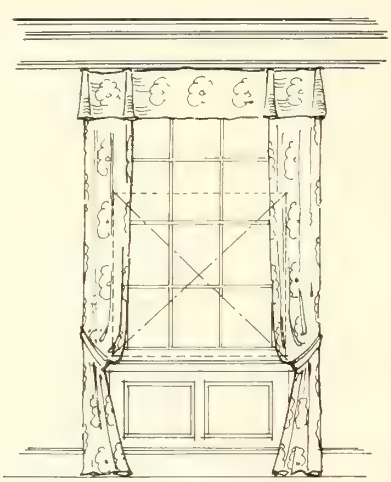


FIG. 6

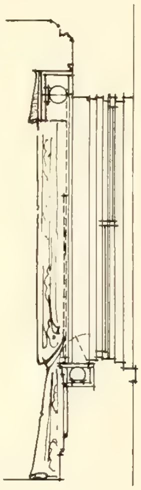


FIG 7.

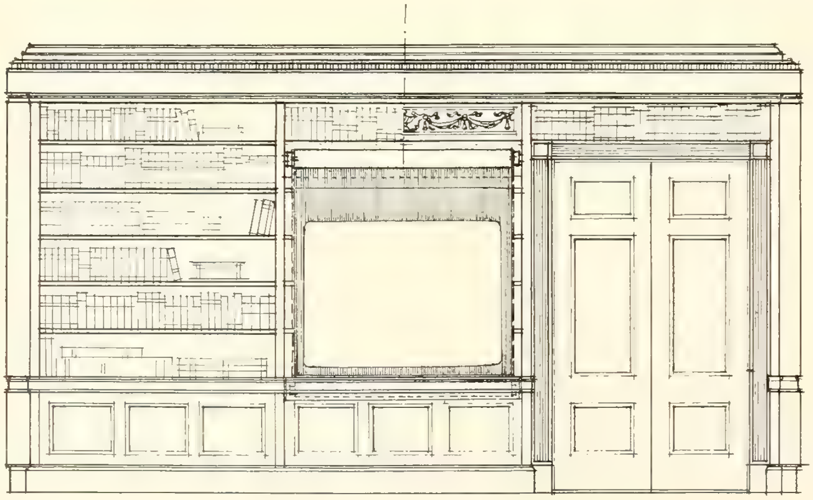


FIG. 1

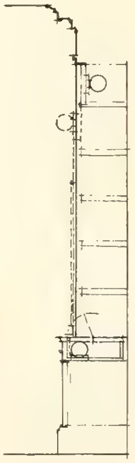


FIG. 2

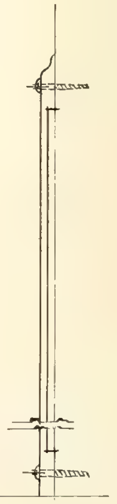


FIG. 5

Fig. A

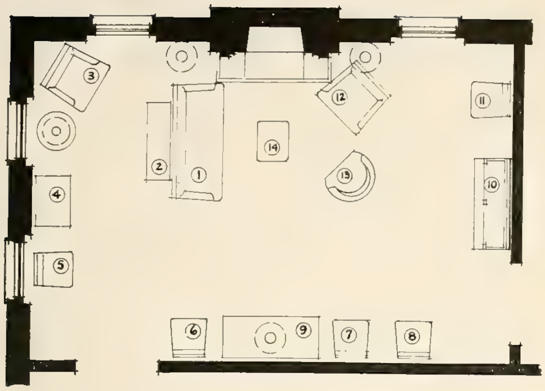
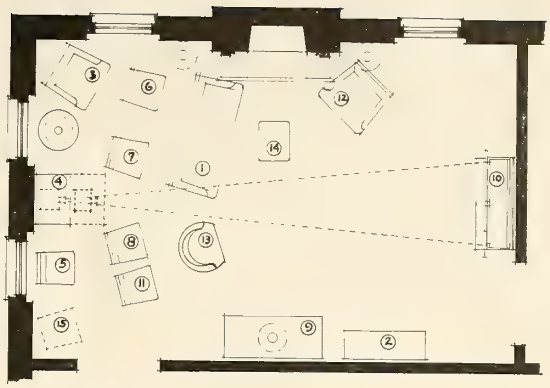


Fig. B



1. Sofa
2. Magazine rack
3. Easy chair
4. Radio cabinet
5. Light chair
6. Light chair
7. Light chair
8. Light chair
9. Library table
10. Bookcase or other wall cabinet
11. Light chair
12. Easy chair
13. Barrel chair
14. Coffee table
15. Light chair from outside room

entire length of the wall, at the other end a cabinet and another easy chair.

The problem confronting us is, briefly, this. How can we turn this room into a cine theatre? The answer is determined in Figure B. With a minimum of effort, the furniture has been rearranged to give visibility from all parts of the room, comfort and easy access to the seats. A slight twist of the sofa has made available three seats that face the screen from a good angle and at a great enough distance from the screen (which has been placed in front of the bookcase) to avoid eyestrain. The "flexible" chairs, or those which are light enough to be picked up and moved about by even the most fragile lady of the company, have been placed toward the rear, in such positions that the heads of those in front are not in the way. This is possible because the light chairs are usually approximately four inches higher than an easy chair or sofa. The barrel chair is shifted to a line with the sofa, and the magazine rack need only be placed anywhere out of the range of vision. From the inside of the radio cabinet, which is moved away from the wall, the operator produces his projector, the screen is placed in front of the bookcase and presto! chango! the lights go out and the show is on.

It will be noticed that a late comer can enter the room and place a chair along the wall without disturbing any of the more punctual guests. Also, any "patron" can leave the room without cutting across anybody else's line of vision; those on the fireplace side have merely to pass in back of the operator.

Of course, there are a few important things that we have so far overlooked. For instance, if a chandelier hangs too low, it might intercept the light beam traveling through the center of the room. This must be scrupulously avoided, and any such hanging fixtures must be taken into consideration in planning a layout.

Again, there is the manipulation of the screen. The usual procedure is to take the screen from the closet, where it has been hidden since last Tuesday, to place it where desired and then, after its use, to repack and replace it in a cubbyhole, to be hidden until the next projection. A little work will obviate this fuss once and for all. We present several suggestions here, and probably several more will occur to the reader to fit his individual needs.

Let us start with the assumption that a full length bookcase lines one end of the room and that a roll type screen is being used. In this case, fasten the screen roller on the inside of one of the upper shelves in an inverted position. The screen manufacturer can add a piece of dark cloth at the end of the screen nearest the roller so that the screen surface can be pulled out over the face of the book shelves. Since the screen roller is recessed, there will be a slight bend in the black cloth portion of the screen when it is pulled out. However, the projection surface will be even and straight. When not in use, the screen roller can be covered with a false face of book bindings, that is swung out of position when the screen is needed, or else with a shelf length piece of carved wood that is on hinges or is easily detachable.

With an individual bookcase, either the same technique can be used, or, if the screen is a frame type, a different method of concealment can be followed. Place two thin slats of wood, the length of the screen, on the rear of the bookcase, so that the screen can be slid into this simple frame when not in use. When you are ready to show the pictures, the screen can be slipped into a similar, unnoticeable frame on the front of the bookcase. Figures 1, 3, 4 and 5 give you a clearer description of these methods. Figure 2 is a side view of three methods of mortising the screen—inside, outside and from a lower shelf. So much for the bookcase!

Suppose that you have a window where you would like to have the screen. Then what? Fasten the screen roller below and in front of the shade that is probably already there. Then you have merely to pull down the original shade to shut out any light and your screen is just as easily pulled down into position. Where there is a valance box, the box screen in its case may also be fastened in an inverted position, as pictured in Figure 7. Or perhaps there is a Venetian blind or a set of draperies which makes it difficult to fasten the screen at the top of the sash. In that case, part of the jamb on the side can be recessed, the box put in the opening thus created, and the screen need merely be pulled across the window as in Figure 6. In this case, there should be hooks on the opposite side of the window to hold the screen surface taut in place. Figure 7 is the side view, showing the shade roller method and also an inset from the window seat, which would permit recessing a standard type of roll screen in its box. It would only be necessary to raise the hinged window seat and to erect the screen in the usual manner. So long as the window does not sit above a radiator, the mortising or recessing method may be used in the window seat, but in other cases the side method must be used.

A radio cabinet would contain the projection apparatus, out of sight but ready to hand. The cabinet may also be wired for synchronized sound if you use that in your projection. Placing the cabinet in the proper position in the room makes it available as a table on which to stand the projector.

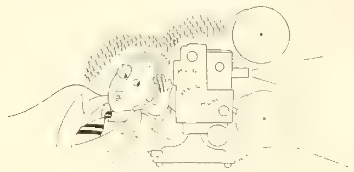
From the foregoing, it can be seen that it is comparatively simple to create a room that is both a living room and a theatre. If you have trouble now with your present arrangement, study the plan presented here. Probably it cannot be used exactly. It's just as good that way, for it would be a strange thing if everybody had the same arrangement. But you can take your present furniture and shift it around to some arrangement that Figures A and B suggest. Or, if you are leasing a new apartment or moving into a new home, your projection difficulties should be taken into account when decorating.

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Familiar hum ■ The seasoned projectionist gets to know the sound of his machine when all is running smoothly and at the proper speed. The slightest deviation in speed is easy to detect by ear, as well as other changes in operation, such as those caused by a broken splice, shortened loop, imperfect film or dry bearings. Get familiar with your projector's sound when the loaded machine is operating perfectly at sixteen frames a second. This speed is easy to check because it is at the point where flicker just disappears as the projector is gradually speeded up from a slow start. In a darkened room, your ear will give you the first warning when something goes wrong.

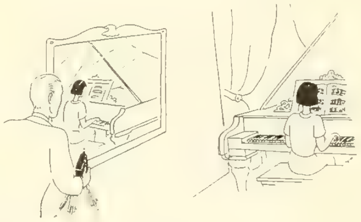


Title light ■ Uneven illumination, which is often apparent in finished titles, is not infrequently due to specular reflections from the surface of the title card. A change in the position of the lights is necessary to overcome this fault. When arranging lights on a title board, it is wise to remember the rule that the angle of reflection equals the angle of incident. The distance that it is necessary to move the lights to eliminate reflections can be determined quickly by experiment. View the card from a position directly behind the camera and as nearly in a line with the lens as is possible.

Minute movie ■ This continuity solves the problem of what to do with that extra hundred feet.

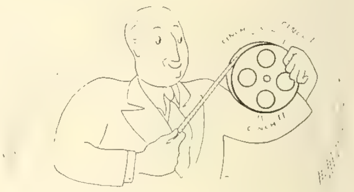
Mother, before going shopping, cautions Junior to study hard while she is gone. Junior, instead, pretends to study only until the door closes; then he gets out a book of magic and pores over it. A shot of his dog asleep (for lapse of time) is followed by a cut back to Junior, who closes the book and points at an object. The object disappears. He snaps his fingers. It appears again. Then he starts systematically to empty the room. Suddenly, Junior hears Mother coming back. Frantically, he snaps his fingers but has lost the magic combination. Fade out. Fade in on Mother quietly opening the door and discovering Junior and his dog sound asleep in the properly furnished room. The trick is done, of course, by having Junior, after he has pointed, suddenly freeze into immobility while the camera is stopped and the indicated object removed from the scene. As the camera grinds again, he resumes his interrupted motion and continues his depredations. It is not necessary to include him in every scene. After the first two or three disappearances, each object can be filmed alone and made to disappear. —*Holly Humphreys*, ACL.

Dye treatment ■ If you have a Kodachrome scene of a sunset which is so overexposed as to be bereft of brilliant color, it sometimes can be aided by tinting it with red dye. Special dyes are available for such work, or the common water colors may be made to serve the purpose. Some movie makers have tried dyeing other overexposed color shots, by using a weak black dye. This has the effect of a neutral density filter, and sometimes, by cutting down the light, it gives the scene a semblance of color. It takes careful experimenting to find the correct shade for the dye. Of course, such treatment does not supply the color beauty lost by the overexposure, but it may improve a scene that might not be usable otherwise. Don't experiment with a scene unless you are willing to throw it away should the results be poor.



Mirror wide angle ■ A handy substitute for a wide angle lens can be found in a large mirror. The camera is placed before it so that the scene to be taken is reflected by it. This gives slight additional distance from camera to scene and accordingly enlarges the camera field. The measurement for focusing must be the total of the distance from camera to mirror and from mirror to subject. The same idea will work for projection if a wide throw is needed.—*Ralph Posner.*

It's a cinch ■ In spite of a volume of warnings against the danger of cinching film, this form of mutilation leads all others in damaging movie records. Holding a loosely wound reel in the hand and pulling the end of the film to tighten the coil is certain to scratch the film, but it is not the only way cinching occurs. Suddenly stopping the reels on the rewind also causes the coils to tighten and bind on each other to the extent that they may become damaged by longitudinal scratches and abrasions. Film should always be wound snugly on the reel, but, if it is loose, great care must be taken as it is rewound and tightened.



Lettering aid ■ It is often difficult for the amateur to execute elaborate lettering for lead titles. A simple solution can be found in the purchase of a standard book on lettering. The titles can be traced on tissue paper with pencil and then filled in with India ink. The best method of filming such titles is by transmitted light. Place the tissue paper in an open easel titler and illuminate it from the rear.

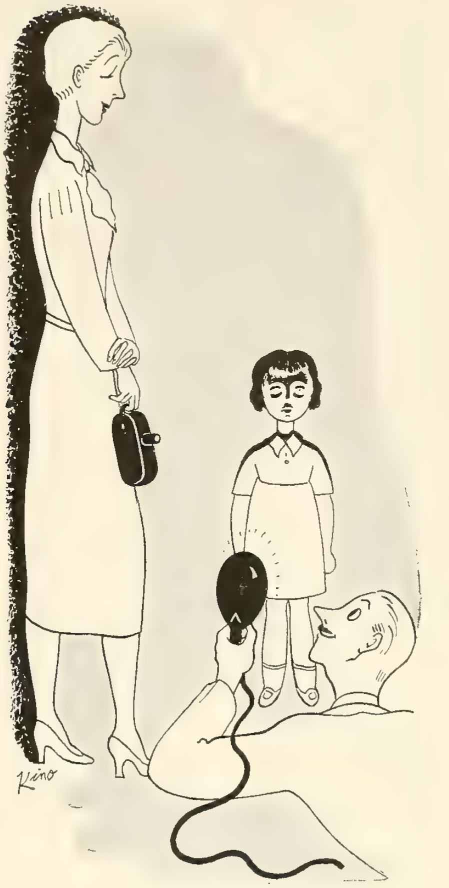
Buy and buy ■ Movie makers who contemplate adding to their equipment in preparation for making an extended trip will do well to buy the new items some time in advance, in order to become familiar with their use before starting. It is very unwise to add new filters, meters and other accessories at the last minute before departure without being sure that their purpose and use are well in mind. The League's consultants are always glad to help members in getting a better understanding of their equipment, but in doing so urge that the instruction books be studied carefully.

Black leader ■ Spoiled film may be of some value in your reels if used in the form of black leader at the beginning and end of each

[Continued on page 133]

Just light it up

FRANCES ROBINSON



"Like Betty standing over a gas burner?" I suggested tentatively

IT'S about time for the searching rays of a non technical, non professional and non masculine viewpoint to be turned full upon this business of artificial light, and I'm going to turn the trick.

Mr. Robinson, able and kindly man, has been a still camera addict from way back. When he had a harassed architect draw up the plans for our new and modest family manse, he brushed aside, with suspicious haste, the bird's eye proportions of first and second floors and concentrated his wit and cunning upon the lowly basement.

"Here," he declaimed, stabbing the rather naked blueprint of the cellar, "is where our laundry room will be."

"Laundry room!" ejaculated his little helpmate. "Laundry room my eye. You've got another guess coming if—"

"Pay no attention to her, Mr. Teasquare," he went on imperturbably. "Make space here for a laundry room. Hot and cold water connections, drain—but no tubs."

"No tubs?" queried our long locked genius of the blueprints.

"No tubs," said my lord and master with finality.

So we had a laundry room. But he, not I, did the washing. Every evening he did the washing—and the printing, and enlarging, and bromiding, and intensifying, and reducing, and retouching—and all the other mysterious rites attendant to making amateur photography a pretty darn complicated business.

Me, I parked in an easy chair directly over his ablutions, clipped out recipes, tatted, purled, ate my way painfully through *An American Tragedy* and whooped at Stoopnagel and Budd. I *lived* while he dunked.

And then he gave me a movie camera, on the theory, no doubt, that the best way to conquer an enemy is to convert him.

He also gave me some lights so I could make movies of our little ones in the process of razing our new home while playing G man or just plain House. Of course, there is something cute about the way they dismantle a room that you've spent hours getting just *so*—and I accepted his gift gleefully and prepared to preserve the history of the younger Robinsons for posterity. The instructions with the lights said that if you operated your camera at stop *f*/1.9—a dandy little stop for indoor filming, if you ask me—you set the lights *so* many feet away; or, if you felt that only *f*/3.5 could do your subjects justice, you moved the lights up a few feet closer.

That sounded easy enough, so as soon as Father had skipped downstairs to dabble around in emulsions and developers, I gathered our offspring about me and said, "And how would you like Mother to make a movie of her little darlings?"

"That would be *peachy*, Mother," they chorused happily. "And won't it put that old grizzly's nose out of joint!"—or words to that effect.

And so, prattling happily, we all set about making our very first indoor movie. In just a little longer than the "jiffy" specified as standard by the manufacturer, we set up the lights, and then I cast about for a convenient wall connection in which to plug the gadget, the lack of which is a weak point in the Robinson homestead, due, I'm afraid, to Mr. Robinson's airy indifference to all but his beloved "laundry room." I got enough closets to hold our meager wardrobe and left the base plugs to him. Which was my mistake—for fearful and wonderful were the combined connections for table and floor lamps, radio and electric clocks.

Finally, I separated a wire, which I devoutly hoped was not the one for the clock, and plugged in my movie lights. My little tots lined up on the davenport with the wooden expressions born of paternal still camera portraiture, all ready for their mother to shoot them in movies. Stepping briskly back of the lights, I drew a bead on them with the camera and switched on the lights.

Blooie! Our poor overloaded light circuit gave up the ghost. (I've since learned that the average circuit will take five No. 1 Photofloods safely, but the collection of filaments on our one circuit was just too much of a good thing.)

Muffled roars were heard from below, and shortly my husband's manly tread stumbling up the cellar stairs.

"What," quoth he, "the blankety blank is the large and throbbing idea?"

"We're playing darkroom too," I suggested mildly. "But if you've finally tired of that game, how about rustling up a new fuse and showing me how to work these lights."

He did.

"The first thing to consider," he said, playing the lights back and forth over the countenances of his namesakes like a garden hose, "is the modeling effects of light."

"You don't say," I ventured.

"Why," he continued, warming to his subject, "it is even possible to change the character and age of a person by lighting."

"Well, well," I commented encouragingly.

"Now you take Betty there," he went on, having found his stride, "you see how she looks now?"

"Uh huh," said I, as he draped himself over a chair with one of the reflectors.

"Fine!" he said triumphantly, springing to his feet and hurling himself full length on the floor below her so that the light popped up under her eyes. "Now how does she look?"

"Like Betty standing

[Continued on page 131]

A good story will triumph over the lights that fail

The double system for sound

JOHN A. MAURER

THE most natural and obvious way of producing a motion picture film carrying a synchronized sound record is to use what is known as a single system sound recording camera, in which the sound is photographically recorded along one edge of the same film that receives the picture. The method is simple and direct, and it produces a film which has the picture images and sound track fixed, once and for all, in the proper relation.

Why is it, then, that, in almost all theatrical motion picture production, the sound record is made on a separate strip of film, running in a separate recorder? What are the advantages, obtained by this procedure, which outweigh the obvious disadvantages of consuming a double footage of film and of requiring that the picture and sound records be fitted together in their proper relation after they have been developed? A movie maker who might grant that such advantages exist still might be uncertain as to the methods used to insure that the separate picture and sound records will match, or synchronize, properly when they are combined by printing.

The answers to these questions are of interest because, as the use of 16mm. sound on film increases, it is reasonable to expect that the technique which has become almost universal in the 35mm. field will be found equally desirable for serious filming in 16mm.

Two advantages account for the general adoption of the double system procedure, or separate film for the sound. First, it makes possible better quality in the sound reproduction. Second, it gives vastly greater freedom in editing. It not only permits cutting and rearranging short scenes that were taken in no particular order—a matter that is not easily handled in editing single system films—but also permits combining pictures and sounds which belong together, yet which could not possibly be recorded at the same time and place.

The method of handling the system is surprisingly simple. The camera which takes the picture may be any good silent camera mechanism with a suitable motor drive. The sound record film is threaded in a recorder, which is a "camera" for the sound only. Instead of the intermittent movement of the picture camera, it has a mechanism carefully designed to produce a perfectly steady movement of the film. Corresponding to the picture taking lens, the recorder has an optical system, a light modulating element (galvanometer or "light valve") and a small lamp which furnishes the light to make the record.

In both the camera and recorder, the film is driven by sprockets, which means that its position is always definitely controlled. If the two machines are interlocked so that they operate at exactly the same rate of speed, they measure out exactly the same number of frames of film in a given time. Each frame of the picture negative has its corresponding frame on the sound track negative.

The earliest method of getting this interlock was direct mechanical connection, used by Thomas A. Edison years before the talking picture became commercially successful. He placed a phonograph next to the screen of a theatre and drove it by a shaft extending all the way from the projection room in the rear. The modern equivalent of this, which is sometimes used in recording, is a flexible shaft joining the recorder to the camera so that the recorder motor drives both.

How it is used in recording and the results it yields

As a rule, however, the interlock is electrical. The camera and recorder both are equipped with synchronous motors. The most common example of this type of motor is the one which drives an electric clock. Once it is up to speed, the number of revolutions which its armature makes is governed exactly by the number of reversals, or cycles, in the alternating current by which it is powered. Therefore, if the camera and recorder are driven by two such motors connected to the same power supply, they will expose exactly the same number of frames of film from the time they are both "up to speed" until they are stopped, no matter how long the take may be. In this case, the interlocking element in the system is really the generator in the power house, which supplies the current to drive the two motors. Obviously, three or even more motors may be operated in this way in synchronism, and in very elaborate production work this is often done.

It should be noted that the two films are not necessarily in step from the very beginning, since the camera and recorder motors may not reach full speed at exactly the same time after they are started. Therefore, it is necessary to use some means of getting "start marks." Once two corresponding frames have been identified on the two films, one can be sure that all the frames which follow are in step.

A simple method of getting "start marks" is as follows. As soon as the camera and recorder are both running at full speed, somebody standing within the field of the lens claps his hands together smartly. If he is not taking part in the action, he then steps quickly out of the picture, and the scene is photographed. When the two films have been developed, it is easy to locate the exact frame of the picture negative where the hands come together. Corresponding to this, there is an unmistakable patch of modulation in the sound track.

The two frames of film thus identified correspond to the same instant of time. They are punched, or otherwise marked, to make it easy to locate them afterward. They are used ultimately as starting points for measuring off equal lengths of film by which the editor arrives at the two corresponding frames with which the scene is to start in the finished print.

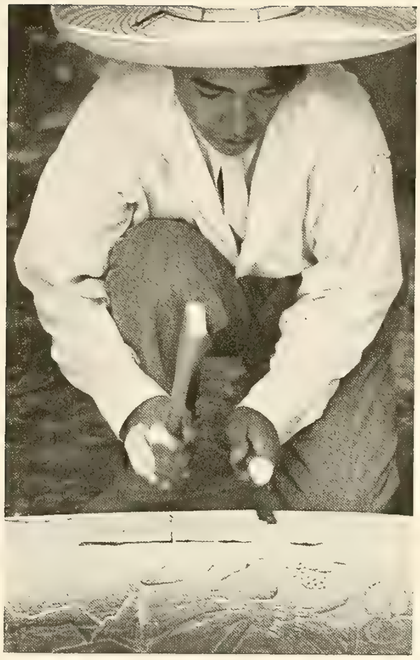
With an understanding of what has been written thus far, it is easy to see why this double system technique produces the best sound, and how it allows the same freedom in editing as if the picture were silent.

Sound quality can be better because the film in the recorder need not be of the extremely fast type needed for picture taking. The film used in general practice is the slow, fine grained positive type, which has much higher "resolving power" (ability to record fine detail) than the high speed negative or reversal films. Then, too, the sound record film can be developed in the manner best suited to its requirements, whereas, when picture and sound are on the same film, it is necessary to develop for the picture. Both the choice of film and proper development are important in obtaining a clean, sharply defined image of the tiny high frequency waves in the record, which must be reproduced correctly if the sound is to be clear and natural.

It must be said, however, that it is possible to do a relatively much better job in single system 16mm. reversal work than in the corresponding 35mm. negative work; this is because of the special qualities of the 16mm. reversal emulsions. The very fine grained image given by the reversal process produces sound records which approach much nearer in quality those made on positive film than is the case where 35mm. negative film is concerned.

It is in the editing process that we find the principal reason for the use of the double system with 16mm. Let us consider the simplest of all steps in editing—joining two scenes together. With the picture on one film and the sound on the other, all that is necessary is to find the corresponding frames where the scenes should

[Continued on page 130]



AFTER the most successful shots of architecture and impressive monuments have worn out their welcome on the amateur screen, it is likely that the sequences of human interest—the vivid scenes of how people live and what they actually do—will still hold attention. That is partly because people are always interested in other people and partly because scenes of people furnish the movement and life that the movie implies.

To the cine traveler in Mexico is available colorful genre action in the streets, fields and market places, and scenes such as those illustrated on this page are there for the filming. The traditions of two civilizations, the ancient Aztec and Spanish, are represented in customs, fêtes and sports.

Although the traveler in Mexico will want to capture the grandeur of the mountains, the rich baroque churches and the exquisite beauty of such places as Xochimilco, his picture will be incomplete if he does not represent the human element. More easily said than done may be the answer of the movie maker who has tried it. It's admitted that, although buildings and mountains will stand comfortably still while one focuses, judges exposure and mentally plans a sequence, people who are unconscious of the camera will not. There's the rub.

There are various ways of overcoming this, and one of the best is simply to wait. Get all preliminary judging of exposure and arranging of equipment done and then wait for a repetition of the action—here the sale of a piece of pottery to a new customer.

Another solution is to ask permission and to get the cooperation of the subject. Sometimes this results in self consciousness (the girl with the onions is obviously aware of the camera) but, even if it does, you may get a scene that is more interesting than the most impressive shot of a cathedral ever made. However, if the action is one that can command the attention of the subject (the man beating the ancient Aztec drum), the scene may be entirely natural.

Ralph E. Gray, ACL, who made these pictures, offers two important rules. One of them is *be courteous* and the other is *ask permission before you shoot.*

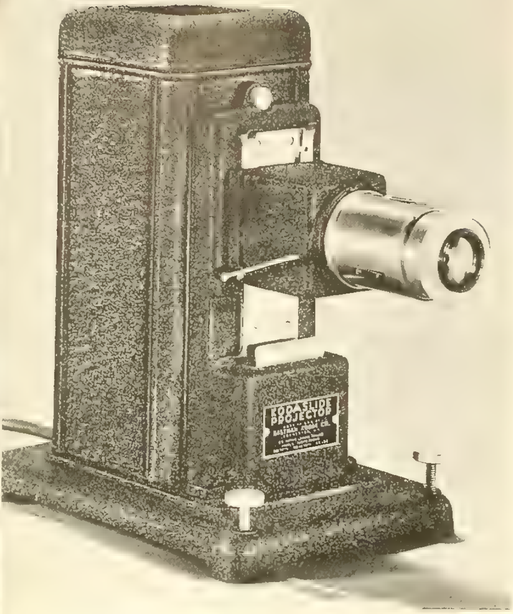
Photographs by Ralph E. Gray, ACL

What are the people really like?

News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer



New Kodaslide will project color and monochrome "stills"

16mm. sound ■ *Spirit of the Plains* is the title of a new, specially prepared 16mm. sound film, released through the Filmosound Library. Based on Cecil B. DeMille's recent production, *The Plainsman*, this documentary film is replete with authentic historical material and forms an excellent medium through which to study, by visual and audible means, an important period in American history. A well printed *Study Guide* and other supplementary material have been prepared to accompany the presentation of this film, and full information may be secured from the Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

Kodaslide ■ The increasing popularity of color transparencies as a medium for still picture making is indicated by a new still projector, specially designed to project both color and black and white transparencies taken with miniature cameras, such as the Kodak Bantam Special or the Zeiss Contax. The new machine is called the Kodaslide Projector and is made by the Eastman Kodak Company, Rochester, N. Y. It is adapted for projecting two by two inch square glass slides, in which single or double frame transparencies, taken on 35mm. film, may be mounted in a suitable mask. Transparencies of other sizes may also be used, within the limit of the slide masking dimensions. Successive slides are fed into the projecting position by means of a gravity feed slide holder, operated by a shifting lever at the side of the projection head. A shutter automatically cuts off the light from the screen while the slides are changed. Slides are held at all times in the proper focal plane by spring fingers. The optical system is designed to provide brilliant illumination which is furnished by a 200 watt, 115 volt, concentrated filament lamp. A three piece condenser unit of heat absorbing glass is used to prevent damage to slides, and the projection lens gives excellent definition and a flat field. The lamp house is adequately designed for full ventilation, and the entire machine is finished in black enamel with operating parts in dull nickel. Tilting adjustment is provided. The new Kodaslide projector will be useful to movie amateurs as a means for showing their Kodachrome "stills" under the same familiar, favorable conditions as when movies are shown.

Screen catalog ■ A new and informative catalog, covering all the well known products of Motion Picture Screen & Accessories Company, 526 West 23rd Street, New York City, recently has been issued. Here one may find, illustrated and described, motion picture screens to fit all types of requirements, as well as lighting equipment, projector cases and other accessories.

Bargain Bulletin ■ In a very complete catalog, recently issued by Burke & James, Inc., 223 West Madison Street, Chicago, lenses, cameras and all sorts of photographic equipment bargains are featured. It is stated that this new catalog contains a more complete list of movie equipment than any catalog previously issued by this firm. Readers of Movie Makers may secure a copy by specifying the *Inventory Bargain Bulletin* when writing to the company.

Library catalog ■ A new and complete list of 16mm. films for home entertainment is contained in the latest Willoughby Film Rental Catalog, offered by Willoughbys, 110 West 32nd Street, New York. Included are features, comedies, cartoons, sport and educational subjects.

Aero Edafilm ■ The Eno Edafilm, the convenient 16mm. film editing device recently described in these pages, is now available in the Aero model, of improved design and covered with airplane cloth, which gives it a distinctive appearance. Complete details may be had from Ralph R. Eno, 545 Fifth Avenue, New York, N. Y.

Van Lier-Gutlohn ■ As the result of a recent arrangement, the European sales representation for Walter O. Gutlohn, Inc., will be handled by the American European Film Organization, 17 Olympia-

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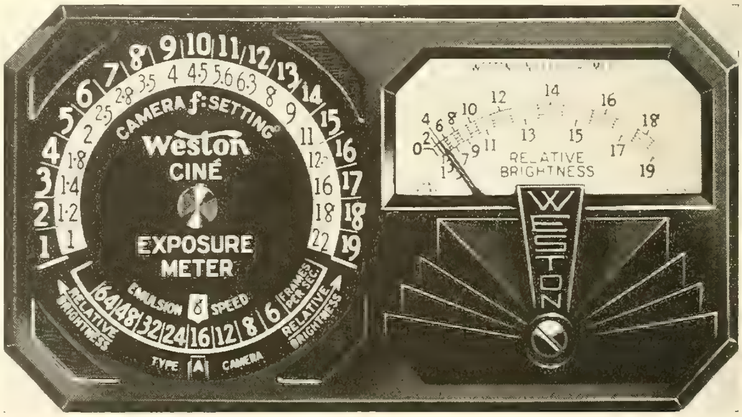
New Weston Meter is built especially for movie filming



"Stills" from "East Coast," a Rockville Cinema Club picture

Amateur clubs

JAMES W. MOORE, ACL

Eights award ■ Prize winners in the year's final contest for members' films were announced by the Los Angeles 8mm. Club at its recent annual banquet, in the following order: *Gun Laws*, by Alexander Leitch; *Dad's Day Off*, by Clifford Carpenter; *Rowdy's Guest*, by Bion Vogel; *Wifey's Away*, by C. G. Cornell; *1936 Travelog*, by John E. Walter; *One Saturday Afternoon*, by Dr. F. H. Loscher; an unnamed film by Ed. Pyle, ACL; *The Call of the Road*, by M. R. Armstrong, ACL. On this same occasion, the club's new officers were installed, as reported in this department last month, and the club presented to Claude W. A. Cadarette, its founder and present chairman of governors, a diamond set, gold pin bearing the group's official emblem. Dr. Loscher, the incoming president, has already made several committee appointments, which include William C. Wade, jr., chairman of the club's leader committee; Mr. Leitch, chairman of the social committee, assisted by Ben Ray; the Messrs. Cornell and Walter, publications committee.

Buffalo burgeons ■ Since its reorganization last fall, the Amateur Cinema Club of Buffalo, ACL, in New York, has been growing steadily, reports president George F. Thomas, ACL. Capacity crowds of members and guests have attended recent programs, featuring a screening of *Western Holiday*, the second elaborate travelog in color with double turntable sound by Hamilton H. Jones, ACL, and an illustrated talk on color filming, by Herbert H. Johnson, of the Eastman Kodak Company. This active group is meeting now in the headquarters of the Buffalo Teachers' Federation, on the eighteenth floor of the Hotel Statler, on the first Wednesday of each month. Amateur movie makers in the Buffalo area are invited by the club's president to visit a meeting as the club's guests.

Minneapolis dines ■ Meeting for dinner in the Central Y. M. C. A., members of the Minneapolis Cine Club elected new officers for the coming year, as follows: Carroll K. Michener, ACL, president; Ralph Sprungman, first vicepresident; W. R. Everett, ACL, second vicepresident; Robert Bruce, secretary; Harold Sandeen, treasurer. Ormal I. Sprungman, ACL, a frequent contributor to MOVIE MAKERS, will serve the club as editor of *The Cine Clubber*, a news bulletin. By special arrangement, the members were escorted, following the dinner meeting, through the modern production plant of Ray-Bell Films, in St. Paul.

New York awards ■ *Bryce Canyon Wonderland*, a one reel Kodachrome travel study by Frank Gunnell, ACL, took first award in the late annual contest for members' films, conducted by the Metropolitan Motion Picture Club, in New York City. Second place went to Vincent McGarrett, ACL, for his 8mm. picture, *Colorful Catskills*, with honorable mention being won by Charles and Robert Coles, ACL, for their record, *Colorful Mexico*. Mr. Gunnell's prize was a book rack designed by club member Walter Mills, ACL, in modern style and with a motion picture motif. The judges were Eileen Creelman, theatrical film critic; Rudolph Schabelitz, illustrator, and Frederick G. Beach, ACL, League technical consultant. Hermann Danz, ACL, served as chairman of the contest committee. The winning films, as well as all other entries, to the total of eight, were screened for the membership at a recent meeting.

Contest in Nippon ■ From Japan, His Excellency, Prince Yamashina, member of the Imperial Family and honorary president of the Sakura Kogata Eiga Kyokai (Cherry Amateur Movie Society), issues a world wide invitation to all 16mm. amateur movie makers to take part in Japan's first international amateur movie contest, closing August 31, 1937. Entries, which must be photographed only on 16mm. stock and titled either in English or Japanese, may be on any subject or of any type, since all films will be judged in one class. A contestant, either individual or movie club, may enter as many subjects as desired. Medals will be awarded to the ten best films selected by the board of judges, and the Honorary President's Cup will be given, in addition, to the one film of highest excellence among the ten. Entries should be addressed to: The Sakura Kogata Eiga Kyokai, care of R. Konishi & Co., 3-Chome, Muromachi, Nihonbashi, Tokyo, Japan, in time to reach the society by August 31, 1937.

In response to specific queries by the Amateur Cinema League regarding certain details of the contest's management, MOVIE MAKERS is able exclusively to give its readers the following assurances from the society's officers: (1) A deposit by the society with the Imperial Japanese Government will guarantee the free customs entry into Japan of all foreign contest entries; (2) The society will require no specific method of shipment of films by contestants but suggests well packed parcel post; (3) All films will be returned by the society prepaid, by registered parcel post; (4) Unsuccessful entries will be screened only for the judges and will be returned as soon afterward as steamer sailings permit. Place winning films will be screened at public presentations probably not more than six times and will be returned, the society estimates, approximately three months

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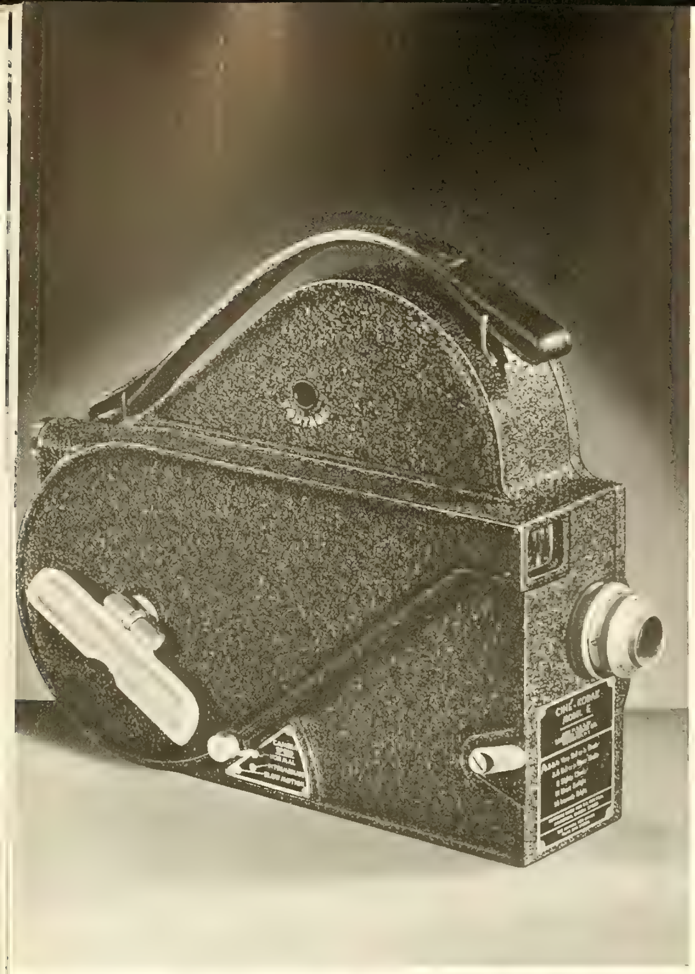
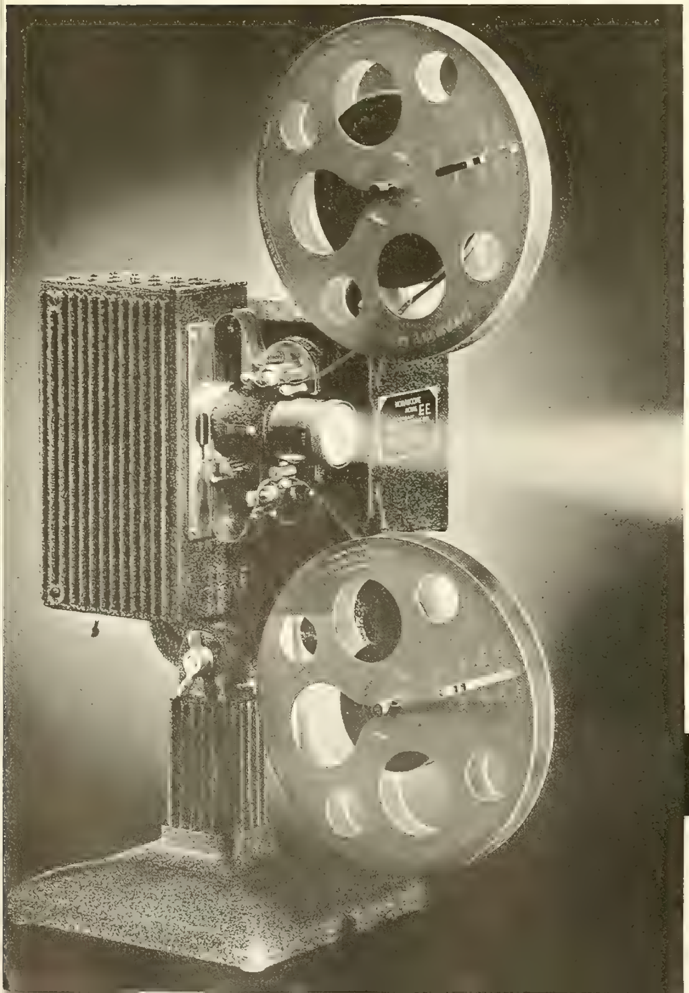
Latest news of group activities and photoplays





Down

A NEW 16 MM. OUTFIT AT AMAZINGLY LOW PRICES

CAMERA—the rugged, capable Ciné-Kodak Model E. It is fixed-focus, fitted with the famous Kodak Anastigmat *f*.3.5 lens. Three speeds—you can operate the "E" at standard, intermediate, or slow motion—16, 32, or 64 frames per second. It has a unique enclosed eye-level finder that shows both image and footage. Its angled, single-plane loading gives you plenty of finger room around sprocket and gate for loading with 50- or 100-foot lengths of any of five 16 mm. Ciné-Kodak films. Its long-wearing, black wrinkle finish and die-cast aluminum case assure years of scar-free usefulness.

CINÉ-KODAK
Model E

Only **$48.50**

Available as an accessory for the "E" is this sturdy carrying case for camera, two 100-foot rolls of film, and incidental accessories. $7.50.

PROJECTOR—the versatile, brilliant Kodascope Model EE. The "EE" has everything you need for effortless home shows. "Tailor-made projection"—you can select your own lens-lamp combination from among its five projection lenses and 400-, 500-, and 750-watt lamps, thus obtaining just the right amount of light for any screen up to 8 feet in width and at distances from 9 to 64 feet. Its six major bearings are permanently lubricated. Its base is designed for projection from carrying case top, eliminating the need for projection table.

KODASCOPE
Model EE

Only **$59.50**

—with 2-in. *f*.2.5 lens and 400-watt lamp—a combination supplying ample light for average home shows. The dual-purpose carrying case for the "EE" is priced at $12.

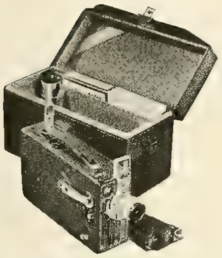
EASTMAN KODA

Come Home Movie Costs!

TWO OF THE MOST POPULAR MOVIE MAKERS NOW AT NEW LOW PRICES

THE famous Ciné-Kodak K, most widely used 16 mm. camera, has just been reduced to a figure that makes it a rare bargain, indeed. Finished in genuine leather and shining chromium, the "K" is as smart in appearance as it is in performance. It comes equipped with the Kodak Anastigmat *f*.1.9 lens, which is interchangeable with seven accessory lenses ranging from a 15 mm. wide angle to a 6-inch telephoto. It loads with 50- or 100-foot rolls of the five 16 mm. Ciné-Kodak films. Among its features are two speeds, automatic footage indicator, waist-height reflecting finder and full-vision eye-level finder. Here, certainly, is the buy of the year for particular movie makers.

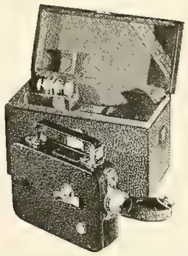
CINÉ-KODAK Eight, Model 60, is the goal of all 8 mm. enthusiasts. Now you can buy this splendid camera at a saving of $20 under its former price. It's a carefully fabricated little movie maker finished outside in real leather and glistening chromium. Its interior is as beautifully engine-turned as a fine watch. Its fast *f*.1.9 lens is interchangeable with a 1½-inch telephoto (extra) which magnifies three times. The Model 60 has an automatic footage indicator, built-in exposure guide, snapback carrying handle incorporating its full-vision finder system. Ask your Ciné-Kodak dealer to show you the de luxe "60." Now, more than ever before, it's worth the difference.



CINÉ-KODAK
Model K

Now **$88.50**

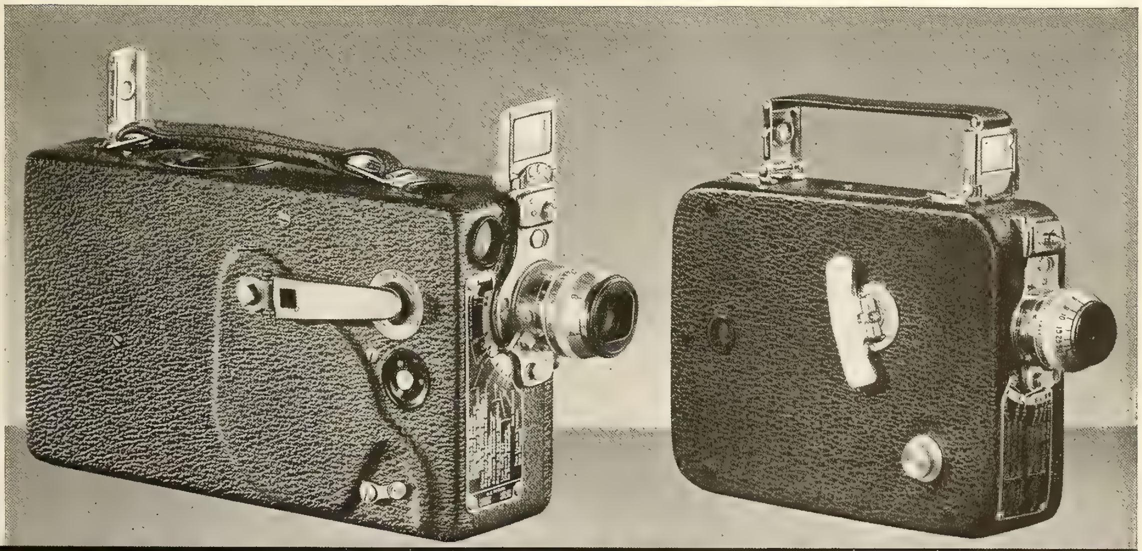
—with Kodak Anastigmat *f*.1.9 lens. $100, even, with the matched carrying case for camera, film, extra lens, and filters.



CINÉ-KODAK EIGHT
Model 60

Now **$71.50**

—with Kodak Anastigmat *f*.1.9 lens. $82.50 with matched carrying case for camera, accessory lens, film, and filters.



COMPANY, ROCHESTER, N. Y.

Alan S. Hacker, ACL

Sharecropper boys shown in a study of tenant farmers

Practical films

The non theatrical movie as used for various purposes

■ The present fate and possible future of the southern sharecropping farmer have been pictured in dramatic and authentic detail by Alan S. Hacker, ACL, in a five reel, 16mm. film recently completed under the sponsorship of the Sharecropper Film Committee, New York City. Made to aid the Southern Tenant Farmers' Union, the production illustrates the agricultural despotism and destitution which have resulted in the formation of that group bargaining organization. Farms and families of Arkansas, Tennessee and Mississippi appear in this documentary record, which kept Mr. Hacker three months in the field. Lee R. Hays, an Arkansan, served him as liaison officer with the union and its supporters, while Gardner Jackson, of the film committee, contributed to the production's planning. Narrative comment and a musical background are scheduled additions to the pictured story, in preparation for screenings before school and civic groups interested in the success of the Southern Tenant Farmers' Union.

■ *The Real Rollins* is the working title of a proposed color study of Rollins College, at Winter Park, Florida, now in production by H. F. Siewert, ACL, of the college staff. Designed for screening before prospective students, the film will stress the unique natural beauty of the school's southern setting and the carefully planned adaptation of its architecture to this background.

■ Reaching 10,226 people in forty two separate screenings during the month of December, Hamilton H. Jones, ACL, of Buffalo, N. Y., claims a new record for his latest publicity film, *Western Holiday*. In its four reels of monochrome and color, Mr. Jones now is picturing, for Canadian National Railways, the delights of a trip across Canada to the western Rockies of Mount Robson and Jasper National Park. Reports from the field indicate that no whit of this pioneer's skill with the double turntable system of sound accompaniment is missing in his presentation of this successor to the long popular *Under the Maple Leaf*.

■ The two reels of 16mm. film, which E. G. Smith, ACL, produced originally for his own use as 4-H Club agent of Oneida County, N. Y., have now been purchased by 4-H Club State Office and will be used in a state wide drive to establish new county branches and increase the membership of existing ones. Using both black and white and color film, Mr. Smith has pictured in workmanlike fashion the activities and interests of Oneida County's 4-H unit, culminating at the New York State Fair, in Syracuse.

■ Penetrating the Hudson's Bay region to a section rarely visited by white men, Harry R. Reed, ACL, of Toronto, Canada, has recorded the life and customs of the native Eskimos and Indians in 1400 feet of 16mm. monochrome and 150 feet of 16mm. Kodachrome. For the most part, his film is laid along the east coast of James Bay, an extension of the greater inland water. As an instructor in Danforth Technical High School, of his home city, Mr. Reed planned the reels primarily as an educational project and has already presented them before more than 4,000 persons at club, church and school screenings.

■ Last summer, John V. Hansen, ACL, director of the League, produced a three reel study of the plant and operations of the *Berlingske Tidende*, the leading newspaper of Copenhagen, Denmark. Mr. Hansen gave his services and the newspaper covered production expenses to create what seems to this observer to be the best 16mm. review of a publishing establishment yet produced. Operations of the plant are portrayed in detail, from the preparation of the copy to the final appearance of the paper in the streets. Included in the film are sequences of the cafés, clubs and social facilities operated by the *Berlingske Tidende* for its patrons and employees. The book publishing undertaken by the press is also represented.

The superior lighting in the film, which overcomes the usual difficulties of illuminating large masses of dark machinery, was obtained by a liberal use of flood bulbs. The lighting was planned to create an even density throughout the finished picture and achieves theatrical smoothness. The smartly designed titles were set up by the newspaper.

The three reel picture is being used for screenings for clubs and societies, and a one reel version has been prepared for projection for visitors before they are conducted through the plant.

The *Berlingske Tidende*, in cooperation with the Tourist Society of Denmark, has sent a representative to this country to exhibit another of Mr. Hansen's films, *Denmark in Color.* Exhibitions of the film, under the sponsorship of branches of the Danish Brotherhood Society and other civic organizations, will be presented in over sixty cities. The premier screening was given for the Danish Club in Washington, D. C., with an audience of over three hundred attending. The New York City projection was sponsored by World Peaceways. *Denmark in Color* is a six reel cine document, largely in Kodachrome, which, in addition to the exquisite color compositions for which Mr. Hansen is famous, includes light, genre studies of Danish life.

■ Produced under the direct supervision of the Honorable Samuel Fassler, Commissioner of the Department of Buildings, Borough of Manhattan, City of New York, and photographed by Richard C. Lent, ACL, chief electrical inspector of the Division of Fire Protection of that department, *Low Cost Housing* is a 400 foot, 16mm. monochrome and color propaganda film now in constant and successful use by Commissioner Fassler. In it he presents the belief of his department that abandoned residential

[Continued on page 143]

Building a titler at home

H. B. MILES, ACL

Material and ways for making a very inexpensive item

A TITLER for use with the smaller type of title cards can be made at home for as little as two dollars and fifty cents, and, if you have a well equipped home work shop or even a handful of tools, the construction job falls into the category of a one evening project.

A title board that provides a camera field of about two by two and a half inches is very convenient for use with small drawings, cartoons and typewritten title cards. However, it follows that the title must be relatively close to the camera, and, since standard one inch lenses will not focus this close to the subject, a supplementary lens of some type must be used. It is the first requirement for a small title board.

For this purpose, a lens of 35mm. or more in diameter, 5.50 diopter and a focal length of seven inches is recommended. Don't be alarmed at this requirement, for your local optometrist will supply such a lens, either plano convex or with a correction curve. It will cost you about two dollars. I prefer the corrected curve type, for its efficiency in area slightly off the center is about 200 percent greater than that of the plano convex.

In addition to the supplementary lens, the following materials will be needed:

One board ¾" x 7½" x 24" (for the main support for camera and title easel)

One board ¾" x 7½" x 12" (for the title easel)

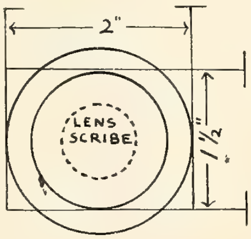
One board ¾" x 3½" x 12" (for the holder for the supplementary lens)

Two boards ¾" x ½" x 24" (for tracks to hold the camera in position)

Six wood screws 1½" No. 9 (assembly screws)

One machine screw 1" No. 14/20 (anchor screw for camera)

A diagram for the construction of a small title outfit

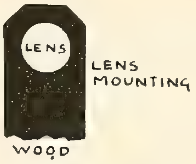


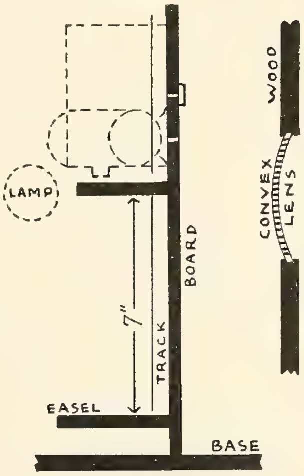
If the lumber isn't to be found in your cellar, order one white pine board 1" x 8" and three feet long, another 1" x 4" and one foot long and four linear feet of ¾" x ½" blindstop. This material you can cut to the correct size in a few minutes. After a visit to the hardware store for the screws and a handful of light finishing nails, you will find that you have spent a total of about two dollars and fifty cents.

The first step is to draw a line exactly in the middle of the main board and to extend it the full length of the board. Then draw a line exactly in the middle of the board to be used for the title easel, extending this line the 12" length of the board. Next, on the main board, at about 3" from one end, draw across the width a straight line that is exactly square with the edge of the board. Using the wood screws, erect the easel on this line. A No. 14 drill will give you holes of the correct size to take the two No. 9 screws. In this construction, be sure that the boards fit firmly and squarely. Reference to illustrations on this page will make this and succeeding steps clearer.

In order to determine the position for the camera, place it on the main board with its lens flush against the center line of the title easel. Hold the camera in one hand and, snugly against one side of it, place one of the ¾" x ½" strips. This should be parallel to the center line on the main board. Remove the camera, mark the position of the strip on the main board and then nail the strip down its full length. The strip should be exactly parallel with the center line, of course.

Next, replace the camera and, using it as a spacer, nail the second strip on the other side in the same way as was done with the first. Now slide the camera up the track and flush against the title easel again. Using the circular lens barrel as your guide, scribe a circle on the easel in the same way that you would make a small circle with the aid of a coin. This will give you a means for centering the title card area within the camera field when the time comes. Now remove the camera and, on the length of the main board, measure 7¾" from the title easel. At this point, cut the two strips and remove the length of track up to the title easel. This will leave the end of the track to indicate the position for the camera and to help support it. The length of track that you cut away has served to line up the camera exactly with the title easel, but it is not needed in future work.





Next comes the support for the supplementary lens. At a point 7" from the surface of the title easel, draw across the width of the main board a line that is exactly at right angles to the length of the board. On this line, erect the support for the auxiliary lens so that there is exactly 7" between it and the surface of the title easel. Then place the camera in its track, bring it flush against the supplementary lens holder and there scribe a circle, using the lens barrel on the camera as a guide. Remove the lens holder from the board and find the center of the scribed circle, so that with dividers you can draw a circle concentric to it which is large enough to accommodate the supplementary lens. With an expansion bit, cut a hole of the same size in the support, leaving a shoulder. Then install the supplementary lens in the hole by means of brads or plastic wood. The convex side of the lens should be placed toward the easel. The drawings on this page indicate the general construction.

Replace the camera in the track and slide it toward the lens holder until the lens barrel is about ⅜" from the supplementary lens. Around the camera, build a shallow box with the wood strips, nailing them across the track. (Different cameras will require variously shaped boxes.) Remove the surplus track, leaving the box. With the

[Continued on page 137]

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KIN-O-LUX, INC.
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The double system for sound

[Continued from page 122]

end and begin, and then to cut both sound and picture to these points, the sound, of course, being twenty five frames ahead of the picture. Finally, the two splices are made. When the print, made from the sound and picture originals, is played on a projector, the sound changes from the first scene to the second at the same instant that the picture changes.

With single system sound films, the effect is very different. It must be remembered that, when the picture and sound are always on the same film, the sound record is always twenty five frames in advance of the picture to which it belongs. Therefore, at the beginning of a scene taken in a single system camera, there are twenty five frames of picture (or blank film) to which there is no corresponding sound, while at the end of the scene there are twenty five frames of sound track with no corresponding picture. If the picture is to be edited, or is not to be presented exactly as it came from the camera, these twenty five frames of sound track must not contain any recorded sound, and the twenty five frames of picture at the beginning of the scene must not contain any action which calls for sound accompaniment; otherwise, awkward breaks occur when scenes are spliced together. At best, there is a period of slightly more than one second every time the scene changes, during which nothing significant may be permitted to happen, and a pause of one second seems very long in a motion picture. It is enough to spoil the tempo of action which involves rapid dialog. In short, since, with the single system, sound and picture are always on the same film strip, and since, when they are on the same film strip, sound must be recorded twenty five frames in advance of the corresponding picture, the single system does not offer the editing facility of the double system.

With the double system, sound and picture are on different film strips during the editing process, and they are not combined on one film until after editing. Thus, in double system filming, one can edit at will. The scene may be shot in both closeups and long shots, and these may be cut together in any order. We can show, without a break in the speech, a closeup of one character while another is speaking. The list of possibilities of this kind might be extended indefinitely.

In all the above, we have been dealing with pictures and sound records taken in synchronism. But there are many sound films in which the sound need not synchronize exactly. The most familiar example is the travelog with

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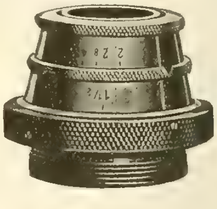

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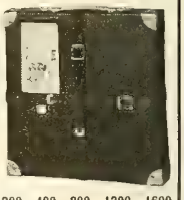

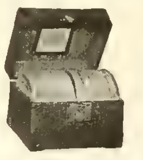

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This film was made by
RALPH V. HAILE, ACL
J. C. HAILE & SONS
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spoken commentary. The scientific lecture, with animated diagrams or photographed experiments, comes in the same category. In making these films, the picture usually is made and edited before the sound recording is done. In order to be sure that the sound will match, the picture is run off during the recording, a projector which is fitted to run in synchronism with the recorder being used. After a sufficient number of rehearsals, the sound is recorded all in one piece. Afterward, either the picture negative or the sound track may be edited further to improve the effect before they are finally printed together to make the finished positive.

It is obvious that sound picture making by the double system requires more apparatus, time and care than the average amateur can afford to devote to it as a hobby. But for those who have serious uses for the 16mm. talking picture—and the list includes educators, advertisers, scientific research workers and many others—the technique offers the indispensable ability to turn out the finest in results with, in reality, very little effort.

There also are many possibilities in the scoring or post synchronization technique. Many film laboratories are now equipping themselves to add sound to silent films. To one of these, the amateur may take his edited collection of vacation films, for example, and make a speech record to accompany them. If he does not wish to talk for the entire reel. he can have his lecture supplemented with appropriate music or sound effects. After the sound record is complete, the laboratory makes a duplicate of the picture and prints the sound on the same film. The result, played on a sound projector, is far more complete and far more entertaining than a silent film interspersed with titles. A well made film of this sort can be a lasting source of pride and satisfaction to its producer.

Just light it up

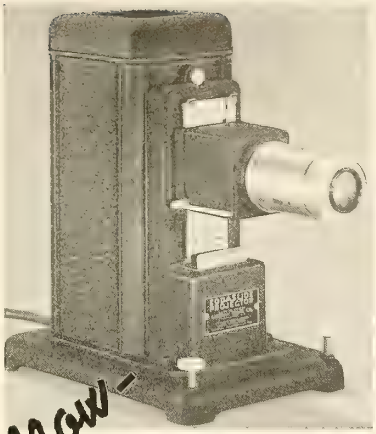
[Continued from page 121]

over a gas burner?" I suggested tentatively.

Only the presence of little pitchers with very big and eager ears saved my hapless head.

"You'll never learn," he bellowed. "Photography is an art. You can't just blunder through it. And lighting is its very essence."

"But I want to make *movies*," I protested. "The deuce with modeling. What good will all that do when Betty, I hope, jumps up and down, turns to pick up a book from the table, walks over to tuck her doll into its bed, scrubs away at her coloring books, bounces over to the radio to hear Orphan Annie. This is not a professional studio. This is a home—our home, and these are children—playing



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at home, and I'm making home movies of children—playing at home. Trouble with you is you're so bogged down with photographic inhibitions that you wouldn't know a good movie shot if you saw it in swimming."

He left.

"Mother and Daddy are just a touch peeved?" queried our ever polite little ones.

"Not a bit of it, my dears," I responded. "Daddy was just out of his element. Now — what will we do for a movie?"

"I'll shoot David with my bow and arrow," suggested Bob hopefully.

"I'll change my baby—I think she's wet through again," offered Betty, proud owner of a doll with the most embarrassing proclivities.

"Let Mother think," said I, thinking. "I've got it—we'll make a movie of you going to bed."

"A racket," commented our Robert.

"Not at all," I hastily contradicted. "First I'll read to you for a while, and then—well, you'll see."

So down we sat on the davenport while I read a chapter. Then I had them sit still until I turned on my Photofloods, set the camera on a table so that it was trained on the children, locked the exposure lever into taking position and popped back into place. I read until the camera ran down and got enough film of us for two scenes. Betty looked up twice, somewhat worried by the camera's presence. So then I made a closeup of the clock hands stealing toward their bedtime, to splice in just after Betty's two apprehensive upward glances. Then Bob held the camera and made a shot of me as I finished the chapter and closed the book with the customary finality that means goodnight in our family. All of them fell into their usual despondent expressions and started to stall to beat the dickens. I got that, too. Betty fussing with her doll with her customary over the shoulder "just a moments;" David making big business of putting away a toy derrick; Bob sidling over to the radio with his best "first to arrive in this brood is the last to go to bed" manner. Then I coaxed him into making a shot of me, looking stern as the dickens, with the promise that he could stay up until his younger brother and sister were in bed. That was enough for the other two. They left the room with resentful backward glances for teacher's pet—and I got that, also.

Then came the tub splashing, tooth brushing and pajama wriggling sequences. And then a piggy back to bed, for which Bob again manned the camera after I had lugged the lights upstairs. Then I tucked them in and gave them a goodnight kiss as Bob continued filming. And next our eight year old assistant cameraman whooped it up in the shower while I filmed his bedraggled

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head. He encircled himself modestly with a towel before he emerged, impishly shut the door in my face while he climbed into his pajamas and then dived halfway across his room into bed. This last required a retake from a different angle to capture the full majesty of his take off and spring shattering three point landing.

Then I extracted the rather warmish Photofloods with a handkerchief and put them in the wall sockets of the children's rooms, and, after I had scampered out of doors for a lights out shot, they turned off the lights when I yoo hoo'd to them.

Finale?

For this I made a scene of yours truly looking just a bit bushed in the living room—another locked exposure shot made from the table.

Such was the first reel made of a dawn to dusk sequence of my children—an *at breakfast—to school—home for lunch —to school—at play—to meet their now reconciled father—at dinner—being read to—to bed* reel.

It may not be art, but it's movies. And, as I said to my husband just the other day, "Modeling with lights? Humph!"

The clinic

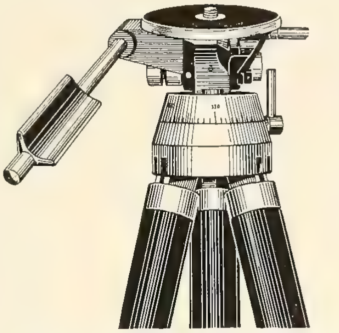
[Continued from page 120]

subject. Spliced in after the protective matte strip and before the lead title, it makes possible a suave opening on a darkened screen. Following your end title at the conclusion of a subject, the same material gives you adequate opportunity to cut off the projector light and avoid the unpleasant effect of a suddenly glaring and empty screen. Use of black leader at the end of reels is indispensable if a smooth, running changeover is to be attempted from one projector to another.

Comment ■ Often, dramatic or humorous effects may be obtained from otherwise straight scenes by double exposing, somewhere on the shot, words which will represent the secret comment of a character on the situation of the moment. Much in the manner of O'Neill's famous asides in *Strange Interlude*, these comments are most often the real feeling of your character and in direct opposition to what he has just indicated on the surface. Remember, of course, that if your double exposed words represent a *thought* on the part of the character, he should not confuse the effect by moving his lips.

Lights out ■ A novel use for a polarizing filter is possible when it is desirable to show a house at night with the lights going on or off. Choose a viewpoint for the camera from which the reflections on the windows from the sun are very bright, the light striking the windows at an angle of

A LIGHT METAL
Tripod
Ideal for All Amateur Motion Picture Cameras



The Bilora Tripod is made of substantial tubes of hardened light metal and combines therefore the utmost stability, together with the lightest weight. Very neat finish. The top tubes are covered with permanent ribbed coating, all other components are chromium plated. Universal tilting and panoramic head, with graduation in degrees (360). Can be fixed in any tilting and panoramic position. The camera can be screwed on the platform by means of a milled disc situated under the platform. The upper part of the legs remains firmly wedged in any of the positions in which the legs can be spread and thus no special tightening through winding keys is required (as few hand gadgets as possible and therefore quick erection of the tripod). The tubular sections can be locked in any intermediate position by screwing the milled ring (very important when operating in hilly districts). Alternating points, one metal point for outdoor work, one rubber point for indoor work on floors, the latter being substituted for the metal point by merely a few turns of the foot.

Model: 4-sections model with graduation without external indirect screw for camera and without spirit level . . . .

Dimensions . . ins. 20/60
Weight . . . . . . 3-lb.11-oz.
Price $28.50
Zipper Cover . . $3.00

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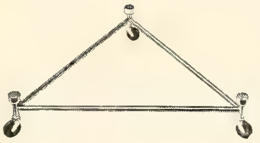

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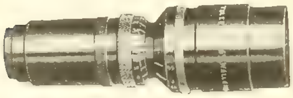

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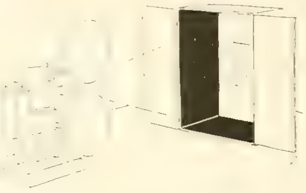
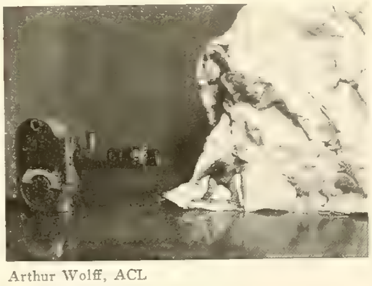
about thirty degrees. If the correct position is found, the lights or reflections in the window can be made to disappear by revolving the filter. Test the procedure first by manipulating the filter before the eyes. One position of the filter should show the light reflected in the windows and another should eliminate any sign of reflection. If the shot is underexposed, so as to look like moonlight, the effect of having lights turned on or off will result from turning the polarizing filter.



Carry case ■ A combination carrying case and miniature projection screen will prove handy for editing, especially when the work must be done in daylight. The case is made from a box large enough to hold the projector and spare reel; it is provided with doors that open on the side, as shown in the drawing. The back inside wall of the box is painted a flat white so that it may be used as a small screen. The depth of the box will provide a shadowed area so that the picture can be seen even in a brightly lighted room. —*T. E. Asberg.*

Statuary ■ Variety can be given to a scenic or sports film by introducing the new themes in the picture with cinematic studies of appropriate statuary. Thus, a sequence of riding in the park could be introduced by shots of equestrian statues, sequences of field sports could be opened with shots of a statue of a discus thrower, and so on. Usefulness of this idea depends, of course, upon the availability of suitable park and street statuary.



Arthur Wolff, ACL

Crumpled wrapping paper will make a miniature rocky set

Model backgrounds ■ Ordinary heavy wrapping paper, when tightly crumpled and spread out again, makes a fine imitation of rocky walls of a mountain side

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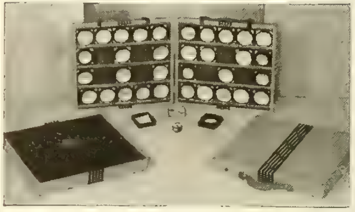

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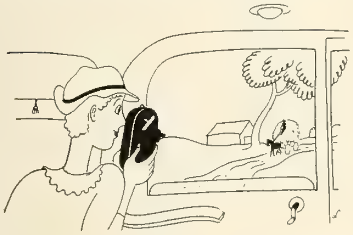
for a miniature shot. It may be supported on cardboard boxes and painted, if desired, to show markings on the "rocks." Add to this modeling clay, and almost any effect wanted can be simulated easily.—*Arthur Wolff, ACL.*

Pilot light ■ Every movie maker who has given a show before an audience, and who has experienced a film break or similar disaster, knows how handy it is to have a small light of some kind at the projector. A few machines have built in pilot lights but many do not. A small fountain pen type flashlight, which can be carried in the projector case, will provide plenty of light just where it is needed. A movie maker has been known to hold a small light in his mouth when his hands were occupied in threading, but for hygienic reasons we advise that a small wire hook be affixed to the light so that it either can be hung on the machine in a convenient spot or laid on the table so that its beam illuminates the desired area.



Lens hood ■ The ordinary closed type automobile provides a super lens hood, for one can easily film from the interior of a car through an open window. This allows shooting into the sun with little danger of flare. Of course, no part of the window frame should be visible. Such procedure insures that the camera is provided with a lens shade of the ideal type, one that houses the camera and protects it from all stray light. In a pinch, it is not even necessary to open the windows if they are perfectly clean.

Shift your focus ■ A smooth and unusual way of achieving a reaction shot without changing the point of view of the camera is in the simple expedient of shifting the focus of your lens while the camera is still running. For instance, you may direct attention, from a person in the foreground of a scene (who turns to look at something) to the object or action which he is looking at in the background, by changing focus from one to the other. On occasion, this method is dramatically smoother than the abrupt cut.

1 *Just Look* HERE

2 *Then* HERE

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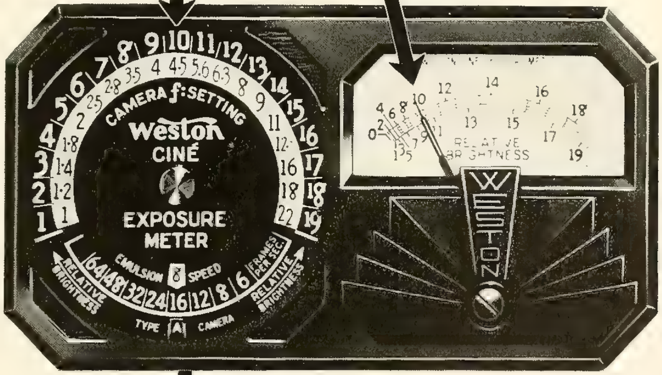

for correct "f" stop WITH . . .

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Closeups — What filmers are doing

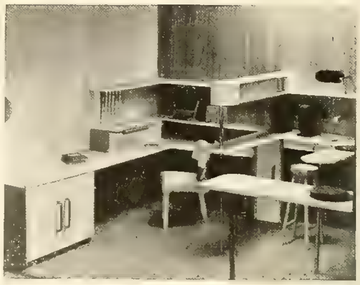
On that photographically extensive world cruise which Edmund Zacher, II, ACL, is taking as ship's cinematographer of the schooner, *Yankee*, they are often months at sea between mail ports. Thus, we haven't had any direct reports as yet, but the other day we picked up a sidelight which we think will please you. It seems that in Hartford, Conn., the Zacher home port, there lives a smart young member of the American Radio Relay League, that other hobby organization founded by the late Hiram Percy Maxim, ACL, our own Founder. Well, each day this chap manages contact with the *Yankee* by wireless and gets a full report on how things are going. He then calls the Zacher homestead by 'phone to reassure them that all's well. We like to think of this friendly cooperation between members of Mr. Maxim's two organizations.

As the recent flood waters of the Ohio River rose higher and higher through the business section of Cincinnati, the problems of Ralph V. Haile, ACL, motion picture expert of J. C. Haile and Sons, rose with them. Chief among them was a rush job on a sound camera for Thomas A. Stewart, ACL, of Newburgh, N. Y., who was headed for a vacation cruise or something and wanted that camera the worst way. Finally, Mr. Haile was forced to wire him that the jig was up—the flood had licked him and the camera too. Mr. Stewart came right back with a wire saying not to worry—and that he was doubling his contribution to the Red Cross flood fund in appreciation of Mr. Haile's efforts.

Warner Bros.

Fernand Gravet, Warner Bros. star, is an amateur filmer

Illustrated on this page is a portion of a model of a completely equipped home theatre projection room done in the modern manner, which was conceived by Walter Mills, ACL, talented 8mm. cameraman. When he's not making up prize winning films, Mr. Mills spends his working hours designing furniture, so that you can see he's the man for the job. In actual size, the whole model is just a shade smaller than a projector case, but everything from reels to records is present in proportion.



Part of model of a modern amateur cine projection room

Final preparations even now are under way for the annual movie party given by Duncan MacD. Little, ACL, and Mrs. Little for their large circle of friends in the world of amateur filming. The party, which will occur early next month, will be the eighth in the series.

Down in Atlanta, Ga., *Gone With The Wind* has at last had its effect on amateur movies—as it seems to on everything else these days. It was J. Hixon Kinsella, ACL, who got the idea. Why not use parts of the book's text as a theme for a study of the community, something which he would call *Yesterday and Today in Atlanta?* It took plenty of research to get started, but he dug up a lot of old prints and poked around the city's landmarks till he had turned out a full four hundred foot reel.

Looking at League members' films from all over the world, we get to see a lot of mighty interesting things, but this month's thriller certainly was found in the travel reels of Dr. H. M. Pfeiffer, ACL, and Mrs. Pfeiffer, just back from a world cruise. In Siam they visited the Pasteur Institute, where he caught a swell sequence of the native snake wranglers kicking live cobras around with their bare feet!

From Japan, Fred C. Ells, ACL, reports that interest in color filming is sweeping the amateur cine ranks like a prairie fire, stimulated by numerous screenings of some of his own work in that medium. Arrangements already are being made among a number of influential Japanese in Tokyo for Mr. Ells to record some of the famous Noh plays and dances in color film for foreign presentation.

Building a titler at home

[Continued from page 129]

camera in position, locate the spot directly underneath the camera's tripod hole and there bore a 1/4" hole through the board. Thrust the 14/20 machine screw through the hole and use it to anchor the camera.

The last problem is to find the exact title card area on the easel. First locate the center of the scribed circle of the lens barrel and, from this common center, scribe a circle 1 1/2" diameter. Using a square with reference to the edge of the easel, draw two lines just touching the top and the bottom of this circle. These two lines definitely locate the top and bottom extremities of the field. Next scribe a circle with a diameter of 2" and in the same manner draw a line on either side, just touching the edge of the circle. This will give you a rectangle which indicates the camera field. The whole procedure is shown in the illustration on page 129.

Cut a piece of heavy cardboard to the same size as the title easel and, in this, cut an opening 1 1/2" x 2", which is so placed as to coincide exactly with the rectangle drawn on the title easel. This will provide a convenient mask for centering title cards when the board is in use. When a title card is ready for photographing, use two rubber bands to hold it in place on the title easel; then superimpose the mask and center the title lettering in the rectangular opening. Remove the mask, and the title is in place for filming.

Actually, this setup will give a slightly larger camera field than is indicated by the mask opening, but this is advantageous because it makes certain that all lettering will be well within the field and that there always will be some marginal space in the finished title.

It may be found necessary to make slight changes in these directions when building titlers to fit certain cameras. Cameras of the envelope shape, for example, are taller than the cameras with cases of the box type, which will alter the exact height of both the title easel and the wooden support for the supplementary lens. However, the essential setup and the dimensions, such as the distance from title easel to supplementary lens and the size of the camera field, will remain the same.

If you wish to have the titler in a vertical position, to make possible the convenient use of loose paper or metal letters, it will be necessary to add a base behind the title easel. The illustration indicates such a base, which may be any convenient size.

A 110 volt, 100 watt frosted bulb will satisfy the lighting need, and it can be mounted on an arm above the supple-

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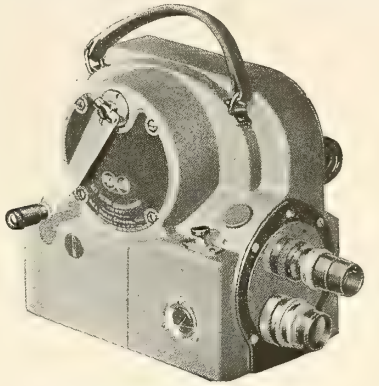

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mentary lens. If a 50 ohm rheostat is placed in the circuit for the light, you will have a convenient and very smooth device for fading titles in and out. Simply turn up the rheostat to fade in on the title and turn it down to fade out. Remember that, when positive film is used for titles, this procedure must be reversed, since, with positive film, black will be white and vice versa on the finished title.

Editing for busy people

[Continued from page 115]

interferes, as something usually does, the film clips remain snugly in the "film crate," all in their proper order and free from dust.

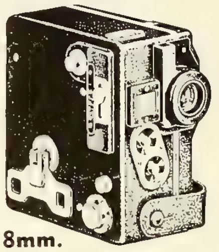
The "film crate," to which I have referred, is a series of eight shallow boxes, all of the same dimensions and so constructed that one is placed on top of another, each in turn becoming a lid for the box underneath. A special lid is available for the top box. Each box is eight and five eighths inches wide, thirteen and five eighths inches long and about three quarters of an inch deep inside. On the inside of each box, there is built in a piece of plywood which is bored with three rows of five holes in each row, making fifteen holes in all. Each hole is two inches in diameter. These form receptacles for the film clips and are numbered consecutively. It is a very convenient aid, with the advantage of being large enough to take care of the work on fairly long films.

Having seen some good pictures spoiled by bad titles, I try to avoid like errors. One must run the gauntlet. First in my experience came the written animated titles, then an effort at hand lettering, and later I bought some titles. Finally, after much experimentation, I created a title board that is simple and satisfactory. White ink on black cards did not satisfy me, besides the reversal film was expensive for title work. Black ink on white seemed to be the solution, but sending positive film to be processed was troublesome. So I got to developing my own.

Printing the title wordings on the cards was my next problem. I found that it is possible, in art stores, to procure celluloid in large sheets and of various thicknesses. To me, this was a great discovery. I purchased some celluloid, cut it into pieces of the desired size and thus had some forty or fifty celluloid cards just the dimensions required for my title board. Then I experimented with writing on these with black India ink.

At first, it seemed that the ink would not adhere nicely to the polished surface, but this was soon corrected, and cheaply. Remembering that fullers' earth was sometimes used by artists, I purchased some. I sprinkled a little over a piece of celluloid and rubbed it around with

NEW DITMAR Camera



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a soft cloth. It worked. Now I never attempt to write on a celluloid card without first rubbing it quite thoroughly with fullers' earth, always removing any surplus.

After I have decided on my title wordings, I then letter them on these celluloid cards, using a card for each title. The celluloid cards lettered in black are placed in turn in their proper order in front of a decorative background, made from wall paper or a negative print of a photograph prepared previously. Then, with the camera loaded with positive film and mounted on the title board, I am ready to shoot. Thus, you will see that one background card can be used as often as desired. The celluloid cards can be used repeatedly too, for after the titles have been taken, developed and projected, I simply wash off the lettering, dry the celluloid and put the cards away until they are needed again.

Can an amateur letter titles to look as if they were printed? I answered this for myself by purchasing a lettering outfit made especially for movie titling. The first cost looked high but, when I realize how much film has been thrown away in unsatisfactory titles, the set was cheap—very cheap.

Filming faces

[Continued from page 117]

to have the opportunity a second time.

One movie maker has a reel of such cine studies of friends and relatives. It does not contain much movement, to be sure, nor is it a useful film for entertainment purposes, but it does present his friends at their best, and it is a delightful and gracious record.

The best studies in true motion picture technique can be made, however, by working out a brief continuity that represents some major interest of the person you are filming. You can make a sort of cinematic character sketch, as it were. The best way is to show the subject engaging in some pursuit which vitally interests him and which calls for his complete concentration. Usually a hobby, if the prospective subject rides one fairly hard, is a good bet for the purpose. Nearly everybody has a hobby of some sort and will be delighted to cooperate with you in producing what to him will be but a pictorial representation of his favorite pursuit.

Let us say that the subject of a character cine sketch finds his pleasure in building ship models. If possible, have an introductory sequence of real boats similar in design to the model which is to be made in the film. Then cut to the subject, engaged in serious thought, perhaps turning over the pages of a nautical magazine. Suddenly he is struck with the idea of constructing the model. Show him now poring over catalogs, advertisements, drawings and

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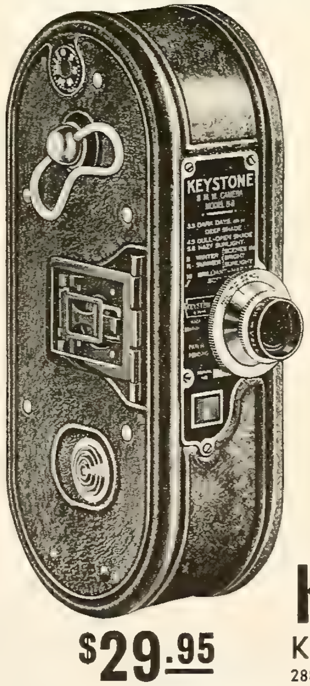

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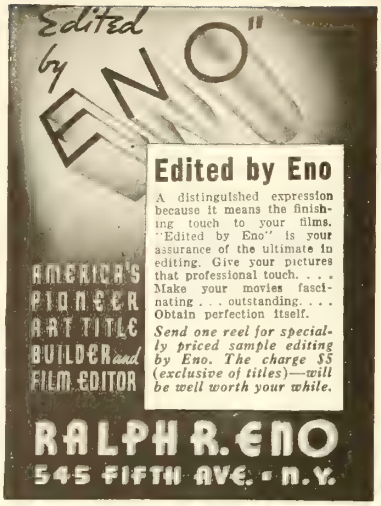
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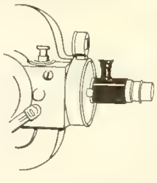

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blue prints and fade out at the end of this sequence. Fade in on a near shot of him carving the hull; the other steps now follow in their natural sequence. Be sure that frequent flashes of the worker's face are interpolated, showing his expressions as he wrestles with a knot in a board, hammers his thumb, puts the last touches to the rigging and finally sits down to gloat over the completed model.

You will not complete a reel of this nature in an evening or perhaps even within a month. But if you keep after it, and film a few feet now and then as opportunity offers, before you know it both boat and film will be finished. You can then add an effective closing sequence showing the subject sitting before the fireplace, gazing with pride at his ship, and finally you would end with scenes of ships, such as those that were used at the beginning.

Such a film will be of more than passing interest. Not only to the friends of the subject, but as well to others who view it, your reel will have the appeal of originality in presentation and simple, logical story development. It will, in a word, be a full length cine portrait, worthy of a permanent place in any film library.

"Running gags"

[Continued from page 116]

this treatment might be funny, whereas half a dozen, all using the same general idea, will become tiresome. Some films may not lend themselves to the scheme. To particularize, a film showing a patriotic pilgrimage may be hurt by the intrusion of comedy. An important travelog might be hindered rather than helped by interruptions. The gag works best with not too important subjects but, where it will fit in, it makes a short reel far more amusing.

A beauty of the idea is that it offers such a wide variety. One picture was virtually made into a hit by a small boy whose nervous mother was continually applying a handkerchief to his nose. This might have been vulgar, but not the way it was handled. In another, a fat boy placidly went to sleep in most of the scenes—just an adaptation from Dickens, but it got the laughs. A "natural" was an old gentleman who took snuff toward the end of each scene, the picture being cut before the anticipated sneeze eventuated. For the "resolution," the camera caught the final sneeze. In a recent theatrical short, sequences of beautiful diving were interspersed with shots of a boy trying to dive. In the final sequence, the persistent boy appeared fully clothed, with a pair of water wings, and made his last effort.

Usually, the running gag will suggest itself, and perhaps some incident in an early scene can be picked up and de-

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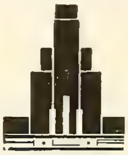

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veloped, but the thing to be remembered is that the gag should never be permitted to interfere with the photographic values. Show the sequence first and then —and not until then—play up the gag. It is best to make separate scenes of the gags, so that they may be clipped out entirely if the idea does not go over. But if you keep the scheme simple, keep it from being too conspicuous, it is almost certain to get over and to help the picture through its contribution of comedy.

News of the industry

[Continued from page 124]

plein, Amsterdam, Holland. M. P. S. Van Lier, ACL, president of the latter firm, has been an active European distributor of the RCA 16mm. sound camera, as agent of the Bass Camera Company, Chicago. The American European Film Organization's acquisition of the excellent catalog of Gutlohn sound film subjects will make these available to all of Europe. Mr. Van Lier has established offices in London and in Amsterdam and will add other distribution centers for Gutlohn sound films as the organization gets under way. League members in Europe are extended a cordial invitation by Mr. Van Lier to visit his Amsterdam headquarters at the address given above, where they will find complete projection and demonstration facilities for 16mm. sound. The firm will also investigate sources of European 16mm. sound library subjects to be added to the Gutlohn library.

Amateur clubs

[Continued from page 125]

after the judging; (5) No film will be barred from competition by virtue of having won any award in any previous competition.

Hartford studies ■ Recent meetings of the Hartford Cinema Club, in Connecticut, have featured the screening of *East Coast*, by the Rockville Cinema Club; *As We Forgive*, by Kenneth F. Space, ACL, for the Harmon Foundation (both Ten Best award winners of 1936); *Pinch Hitter*, by Charles J. Carbonaro, ACL, Honorable Mention winner; and *Wyoming Wanderings*, by Ellsworth Grant, ACL, a feature length travel study in Kodachrome, scored on the double turntable with music and narration.

Members talk ■ Demonstrations and discussions by members of the Chicago Cinema Club, ACL, have played a large part in the recent programs of that middle western cine group. Sam Kadorian filmed, in a meeting, a short skit as a demonstration of supersensitive Kin-O-Lux film; Charles Wyman has continued critical analyses of members' reels; Sherman Arpp, ACL, has presented a program of black and white and color pictures on the Texas Centennial; Morris Lotterman has explained his experiments in home reversal of positive film stock; Paul Klugh, ACL, has continued his program of travel reels with a study of the South Seas. *News Flashes*, the Chicago club bulletin, is now issued in a smaller, neater format, under the editorship of secretary Peter S. Bezek.

Flower City blossoms ■ From Rochester, N. Y., comes an announcement by the Flower City Cinema Club of the election of new officers, as follows: Jerry Fink, president; Allan Krieger, vice-president; Joseph Marsey, treasurer; Mrs. Eleanor Groth, secretary; Donald Paxson, ACL, publicity director. This veteran group is now conducting a membership campaign, based on its plans for enlarged activity and more frequent programs. One of the features of the drive will be a series of biweekly, fifteen minute broadcasts by members of the club over the Rochester radio station, WHEC, in which they will serve the community as a "movie club of the air." At regular meetings, members are being called on for discussions or demonstrations based on their particular interests, a practice which has been initiated with success by Dr. John Schreiber and Mr. Krieger.

Newsreels in Philly ■ The problems and policies of newsreel picture making were discussed by J. Dennis Welsh, of Fox Movietone News, for members and guests of the Philadelphia Cinema Club, at a recent open gathering held in the auditorium of the Engineer's Club. Mr. Welsh illustrated many of his points with a screening of 35mm. sound newsreels, a feature of which were heretofore unreleased scenes of the *Morro Castle* disaster. The Philadelphia Cinema Club is planning a full evening's program on amateur motion pictures to be presented before a coming gathering of the Philadelphia Art Alliance.

At Kearny, N. J. ■ Home title making was the subject of discussion and demonstration at a recent meeting of the Wekearnyan Cinema Club, of the Western Electric Company, at Kearny, N. J., according to the report of secretary W. A. de Mars, ACL. Using apparatus made by the members, club chairman Walter Boerner, company photographer C. B. Smith and Mr. de Mars provided a practical demonstration of title filming and developing in both 8mm. and 16mm. stocks. The club is making plans for the production of a photoplay during spring and summer months.

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Chicago Camera Co., 2322 S. Michigan Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
Lake Shore Radio Co., 3204 Broadway.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Nichols, 104 S. Jefferson Ave.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, Washington at Ewing.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Goshen: Petersen's Magazine Shoppe, 117 S. Main St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc,. 329 S. Lafayette Blvd.

IOWA

Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Coates Radio & Electric Co., 511 Fifth St.
Eastman Kodak Stores, Inc., 608 Pierce St.
Waterloo: Macks Photo Shop, 615 Commercial St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: Bourne & Bond, Inc., 449 S. Fourth Ave.
W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Camera Shop, Inc., 322 Royal St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

Bangor: Francis A. Frawley, 104 Main St.
Eastport: S. L. Wadsworth & Son, Central Wharf.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 219 W. Centre St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Montgomery-Frost Co., 40 Bromfield St.
PATHESCOPE CO., OF THE N. E., INC., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 470 Stuart St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Square.
Campello: Hudson Studio, 397 Copeland St.
Holyoke: Guenther's, 359 Main St.
Lowell: Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.

FORD MOVIE CO., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Michigan Film Library, 18970 Grand River Ave.
Alfred C. Smith, 5101 Yorkshire Rd.
FLINT: Flint Camera Shop, 306 S. Saginaw St.
Gardner Photo Service, 1425 Detroit St.
GRAND RAPIDS: Photo Service Shop, 44 Monroe Ave.
JACKSON: Royal Film Service, 125 Michigan Ave., W.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
SAGINAW: Heavenrich's, 301 Genessee.

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
HIBBING: Lenz Drug Store, 307 Howard St.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
OWATONNA: B. W. Johnson Gift Shop, 122 W. Bridge St.
ST. PAUL: Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

KANSAS CITY: *CALVIN CO.,* B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
ST. LOUIS: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Kodak Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 918 Locust St.
Foster Book Co., 410 Washington Ave.
Rudi Drug Co., 4924 Hampton Blvd.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney Dry Goods Co., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

BUTTE: Al's Photo Shop, 42 N. Main St.
HELENA: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

LINCOLN: Eastman Kodak Stores, Inc., 1217 O St.
OMAHA: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.
SIDNEY: Sidney Drug Co., 1001 Illinois St.

NEVADA

RENO: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

CLAREMONT: Banister Studio, 10 Tremont St.
LEBANON: Kenneth L. Spring, 41 Hanover St.
NASHUA: Nashua Optical Co., 202 Main St.
NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc. 1735-37 Boardwalk.
BAYONNE: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
EAST ORANGE: H. C. Deuchler, 541 Main St.
JERSEY CITY: Hudson County Motion Picture Service, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
LAKEWOOD: Dubes' Camera Service, 26 Linden St.
MORRISTOWN: Ajemian Camera Shop, 18 Park Pl.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Dept. 290.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
Gruber's Camera Exchange, 98 Academy St.
L. Kaltman & Sons, 303-05 Washington St.
J. C. Reiss, 10 Hill St.
PASSAIC: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
PATERSON: Walker Radio & Elec. Co., 318 E. 33rd St.
PRINCETON: Princeton University Store, On the Campus.
SOUTH ORANGE: E. A. Wallace, Inc., 1 South Orange Ave.
TRENTON: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.

NEW MEXICO

ALBUQUERQUE: Camera Shop of New Mexico, 414 E. Central Ave.
Harold's Photo Shop, 302½ W. Central Ave.
CARLSBAD: Ray V. Davis.
SANTA FE: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

ALBANY: Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 465 Broadway.
George A. Young, 151 Central Ave.
ASTORIA: A. C. Camera Exchange, 34-01 Broadway.
BINGHAMTON: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.

(*Continued on page* 144)

Practical films

[Continued from page 128]

holdings may be transformed into paying properties at reasonably low rentals, simply by modernization of the existing structures. To illustrate this idea, movie maker Lent has opened the film with a sequence of views picturing the economic waste of typical abandoned properties and has then proceeded to a series of convincing studies of successful modernization.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill., offers, through the Filmosound Rental Library, two feature length Westerns, *Rough Riding Ranger* and *The Cowboy and the Bandit.* Two Huntington Travelogs, *Hawaii* and *Korea,* each one reel, also are released.

■ ALAN BENJAMIN'S FILM CRAFT, Brooklyn, N. Y., has 8mm. and 16mm. films for rent or for sale. Sound on film subjects also are available, and a list will be sent on request.

■ CINE CLASSIC LIBRARY, Brooklyn, N. Y., has sound on film subjects, both features and shorts, for sale.

■ GARRISON FILM DIST., INC., New York City, has 16mm. sound on film features, one of which is *Dealers in Death,* a story of munitions.

■ WALTER O. GUTLOHN, INC., New York City, has recently made available 16mm. silent versions of some previously offered sound films. Included among these are films of travel, history, nature study, sports and popular science.

■ J. C. HAILE & SONS, Cincinnati, Ohio, offers, from the midst of the flood area, a film of that recent catastrophe. *The Cincinnati Flood* is an authentic 16mm. record of on the spot happenings. It is 400 feet and will be available in both silent and sound versions.

■ HARTLEY-LEONARD PRODUCTIONS, New York City, again offers *The Real New York,* this time in a 450 foot single reel. Details of this modern travelog will be sent on request.

■ GUY D. HASELTON TRAVELETTES, Hollywood, Calif., has silent 16mm. subjects. *Sequoia National Park,* in 125, 200 or 400 feet, and *Hummingbirds,* in 200 feet, are among the selections offered.

■ J. H. HOFFBERG CO., INC., New York City, has the following 16mm. sound films: *The Firetrap, The Rescue Squad, Calling All Cars, The Penal Code* and *Alias Mary Smith.* Twelve separate reels comprising *Alice in Wonderland* are available in 8mm. and 16mm. silent.

■ KODASCOPE LIBRARIES DIVISION OF EASTMAN KODAK CO., New York City, has the full length sound film, *The Thoroughbred,* featuring Wesley Barry, Pauline Garon and Larry Steers in a story of the race track. Two Flip the Frog cartoons, *The Village Barber* and *Stormy Seas,* also are available in sound on film.

■ LEWIS FILM SERVICE, Wichita, Kans., is having a sale of library films. *Mountain Justice,* six reels, *Clash of the Wolves* and *Thundering Hoofs,* each five reels, are included in a selection of features, comedies and travelogs.

■ NU-ART FILMCO, New York City, has the 16mm. sound on film feature, *Suicide Squad,* a story of fire fighters.

■ PARK CINE LABORATORY, Brooklyn, N. Y., has a list of library subjects, both 8mm. and 16mm., which will be sent on request.

■ PATHESCOPE CO. OF THE NORTH EAST, INC., Boston, Mass., continues to offer the two skiing films, *Modern Ski Technique* and *Moosilauke Down Mountain Race.* These are 400 and 300 ft., respectively, and are silent.

■ ERNEST M. REYNOLDS, Cleveland, Ohio, will send a list of Gold Seal Superscenics on request.

■ UNITED FILM LIBRARIES, New York City, has a large selection of 16mm. sound films for rent. *The Shepherd of the Seven Hills* is offered as a Lenten special.

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In every step of lens manufacture, Goerz Precision is evident. In the careful selection of the raw material, in the meticulous grinding and polishing, in the critical supervision of each detail, in the final, rigorous testing - this precision holds—and affords to users of Goerz Lenses an unequivocal and unconditional guarantee of their quality and performance.

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Telestar—A lens of the telephoto type. *f*/4.5. Focal Lengths 6¼ to 13½ inches.

Literature on Request

C. P. Goerz American Optical Co.
317 East 34 Street New York

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J. C. HAILE & SONS
Motion Picture Department
215 Walnut St. Cincinnati, Ohio

(Continued from page 143)

Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
  Amateur-Home-Movies, 194 Greenpoint Ave.
  ALAN BENJAMIN'S FILM CRAFT, 931 Flatbush Ave.
  Camera Center, Inc., 596 Grand St.
  Camera Corner, Inc., 80 Willoughby St.
  CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
  H. B. Kay, 40 Linden St.
  Geo. J. McFadden, Inc., 202 Flatbush Ave.
  E. B. Meyrowitz, Inc., 255 Livingston St.
  PARK CINE LABORATORY, 1250-51st St.
  L. E. Schaffert, 1318 Flatbush Ave.
  VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
  Hauser Bob, 11 W. Tupper St.
  Buffalo Photo Material Co., 37 Niagara St.
  Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
  United Projector & Film Corp., 228 Franklin St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glen Falls: M. Lapham's Sons, 186 Glen St.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
  Ollie V. Crennan, 498 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
  American News Co. and its Subsidiaries, 131 Varick St.
  Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
  Broadway Camera Exchange, 1595 Broadway.
  Bronx Camera Exchange & Supply Co., 393 E. 149th St.
  CAMERA EQUIPMENT, INC., 1600 Broadway.
  Camera House, Inc., 145 E. 60th St.
  City Radio, 42 Cortlandt St.
  Clinton Camera Shop, 160 W. 31st St.
  Abe Cohen's Camera Exchange, 120 Fulton St.
  Columbus Photo Supply, 146 Columbus Ave.
  Wm. C. Cullen, Inc., 12 Maiden Lane.
  Davega, Inc., 111 E. 42nd St.
    152 W. 42nd St.
    Empire State Bldg.
  Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
    235 W. 23rd St.
    745 Fifth Ave.
  Dave Farley, News Stand, Times Bldg.
  Films Editorial Service, 1451 Broadway.
  H. & D. Folsom Arms Co., 314 Broadway
  Gall & Lembke, Inc., 7 E. 48th St.
  Gillette Camera Stores, Inc., 117 Park Ave.
  Grand Street Camera Exchange, 400 Grand St.
  Joseph P. Hackel, 53 West 57th St.
  Harry's Camera Exchange, Inc., 317 W. 50th St.
  Henry Herbert, 483 Fifth Ave.
  Charles H. Huesgen & Sons, 22 E. 42nd St.
  Selma Leeman Co., 27 E. 125th St.
  Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
  Luma Camera Service, Inc., 330 W. 42nd St.
  Madison Mart, 403 Madison Ave.
  Medo Photo Supply Corp., 15 W. 47th St.
  Meta Photo Supply Co., 126 Liberty St.
  E. B. Meyrowitz, Inc., 520 Fifth Ave.
  Henry Mielke, Inc., 242 E. 86th St.
  Motion Picture Camera Supply, Inc., 723 Seventh Ave.
  New York Camera Exchange, 109 Fulton St.
  Newman's Camera Exchange, 1192 Sixth Ave.
  Parker and Battersby, 46 W. 50th St.
  RAB SONS, 1373 Sixth Ave.
  Snapshot Stores, Inc., 108 W. 40th St.
    73 Exchange Pl.
  Frank Tanham & Co.. Inc., 9 Church St.
  Trinity Talking Machine Co., Inc., 52 Broadway
  John Wanamaker, Inc., Section 156, Broadway at 9th St.
  WILLOUGHBYS, 110 W. 32nd St.
  WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Port Chester: John F. Mowbray, Capitol Theatre Bldg.
Rochester: Bourbon Film Library, 387 Magee Ave.
  Marks & Fuller Co.. 44 East Ave.
  Paine Drug Co., 28 E. Main St.
  Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 174 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
  Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey. 247 Genesee St.
  Edwin A. Hahn. 223 Columbia St.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Winston-Salem: Clio News Co., 12 E. Fourth St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
  Metzger Photo Supply Co., 1091 S. Main St.
  Metzger's Photo-Art Store, 39 E. Main St.
  News Exchange, 29 So. Main St.
  M. O'Neil Co., Dept. 19, 51 Main St.
  Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
  Huber Art Co., 124 Seventh St. W.
  L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
  Eastman Kodak Stores, Inc., 806 Huron Rd.
    1862 E. Sixth St.
    915 Euclid Ave.
  Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
  G. B. CINE SERVICE, 1771 E. 12th St.
  Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
  Higbee Co., Dept. 90, Public Square.
  Home Movies Studio, Inc., 2025 Euclid Ave.
  Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
  Marshall Drug Co., W. Ninth & Lakeside Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
  Columbus Photo Supply, 62 E. Gay St.
  Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, 1 Third St. Arcade.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 1204 W. Market St.
Middletown: The Book Shop, 1012 Central Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
  Harold E. Monroe, 802 Waller St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
  Gross Photo Supply Co., 325 Superior St.
  Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
  Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: H. O. Davis, 522 N. Broadway.
  Reeves Camera Store, Perrine Bldg. Lobby.
  Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
  Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
  Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Lakeview: Getty's Photo Studio, 536 G. St., So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
  Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
  Sherman, Clay & Co., 817 S. W. Alder.
  Sports Craft, Inc., 512 S. Yamhill St.
  West Coast Film Productions & Camera Exchange, 311-312 Gerlinger Bldg.

PENNSYLVANIA

Allentown: James A. Peters, Commercial Motion Picture Service, 456 Turner St.
  M S Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Johnstown: Johnstown News Co., 115 Market St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
Norristown: Hunsicker's News Agency, 731 Noble St.
  Wilson Photo Service. 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
  Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
  H & R Camera Exchange, 438 Market St.
  KLEIN & GOODMAN, 18 S. 10th St.
  MacCallum Stores, 110 S. 16th St.
  News Reel Laboratory, 1707 Sansom St.
  Seaboard Camera Stores, Inc., 222 S. 15th St.
  Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
  John Wanamaker, Dept. 546.
  Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
  B. K. Elliott & Co., 126 Sixth St.
  Joseph Horne Co., Magazine Dept.
  Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
  Penn Camera & Photo Supply, 927 Liberty Ave.
  Ryan Motion Pictures, Fulton Bldg.
  Wolk's Kamera Exchange, 306 Diamond St.
  Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
Reading: Alton E. Bowers. 416 N. Fifth St.
  W. F. Drehs. 541 Court St.
  Nuebling's, Inc., 847-849 Penn St.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.,
  Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
  Metropolitan Photo Supply Co., 33 Aborn St.
  Samson's, 35 Portland St.
  Starkweather & Williams, Inc., 160 Westminster St.
  Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.
  Mills Book Store, Camera Dept., 703 Church St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
  Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
  Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
  Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Calpini, Inc., 211 E. Houston St.
  Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
  G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Pullman: C. E. Graves.
  R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
  Clyed's Camera Exchange, 1102 First Ave.
  Eastman Kodak Stores, Inc., 1415 Fourth Ave.
  Lowman & Hanford, 1512 Second Ave.
  Motion Picture Service, 1711 Ravenna Bld.
  Sherman, Clay & Co., 1624 Fourth Ave.
Skykomish: Palm Drug Store.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Moundsville: Martin - Dorsey Motion Picture Service, 1107 Third St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
  Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
    232 W. Wisconsin Ave.
  Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
  Photoart House, 844 N. Plankinton Ave.
  Schuster's, Camera Dept., Third and Garfield.
    12th and Vliet.
    11th and Mitchell.

WYOMING

Worland: Worland Drug Co.

UNITED STATES TERRITORIES

HAWAII

Hilo: Moses Co.
Honolulu: Eastman Kodak Stores, 1059 Fort St.
  Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
  Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
  Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
  Harringtons, Ltd., 386 George St.
  Kinelab Film Service, Adams' Bldg., 484 George St.
  Kodak (Australasia) Pty., Ltd., 379 George St.
  Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne CI: Charles W. Donne, 349-351 Post Office Place
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa Dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Inc., 1012 Government St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Kingston: Thomson Photo Specialty Co., 69 Clarence St.
Ottawa: John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
Screen & Sound Service, Ltd., 156 King St., W.
Robert Simpson Co., Ltd., Dept. 202.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Kodak Stores, Ltd., 286 Craig St. W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Screen & Sound Service, Ltd., 1242 St. Catherine St., W.
Street Photo Supply Co., 1479 St. Catherine St., W.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 185 Yuen Ming Yuen Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S. R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Bredgade 29.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Arts Studio, 38 Huttenbachstraat.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: M. W. Dunscombe, Ltd., 5-7 St Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8.: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.

FINLAND

Helsinki: Aurora Filmi, Yrjonkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseilles: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: American-European Film Org., 17 Olympia Plein.
Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Arnheim: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: "City," Zeestraat 65a.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, Thomsonlaan 57-59.
Rotterdam: Fotohandel "Foka" Admiraliteitsstr. 4-8.

HUNGARY

Budapest VII: Hafa, Hatschek Es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.
Photographic Stores & Agency Co., 154 Dharamtala St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORTH AFRICA

Algeria

Alger: Kodak-Pathe, S. A. F., 48 Rue d'Isly.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas S. A., (Antigua Casa, Lemare & Co.), Villalta 220, Apartado No. 813.

PHILIPPINES COMMONWEALTH

Manila: Photo Finishing Corp., 114 Escolta.

POLAND

Warsaw: M. Arct., 35 Nowy-Swiat.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C. 1.
381 Sauchiehall St., C. 2.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co., Cine-Service, Stadelhoferplatz, Gottfried Kellerstr. 5.

SYRIA

Beyrouth: Misbah K. Itani, Rue Rami, Palais Municipal.

VENEZUELA

Caracas: Cine Filmo Service, Palma a Santa Te-

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CATALOGUES

16mm. SILENT—Revised Sixth Edition 208 page Illustrated Descriptive Catalogue, containing many new subjects, some of them in COLOR.

8mm. SILENT—Revised Fifth Edition 52 page Illustrated Descriptive Catalogue, containing new Comedies, Cartoons, and features.

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EXCLUSIVE 16MM. SOUND-ON-FILM SHORT SUBJECTS

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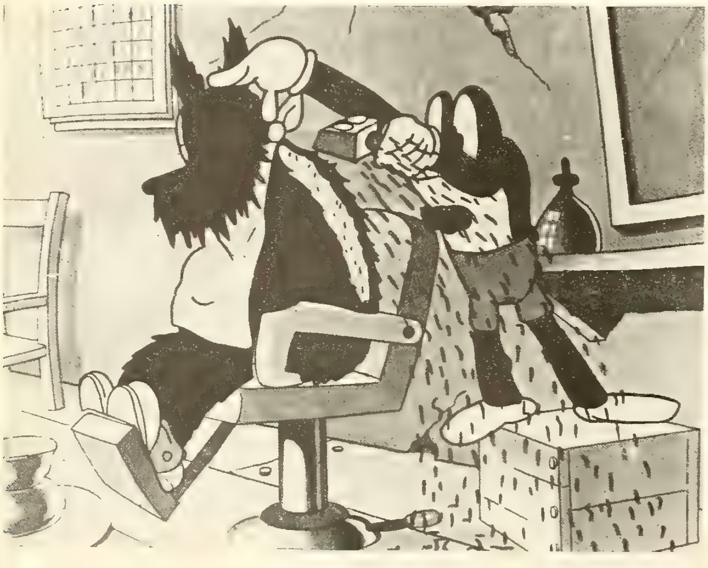
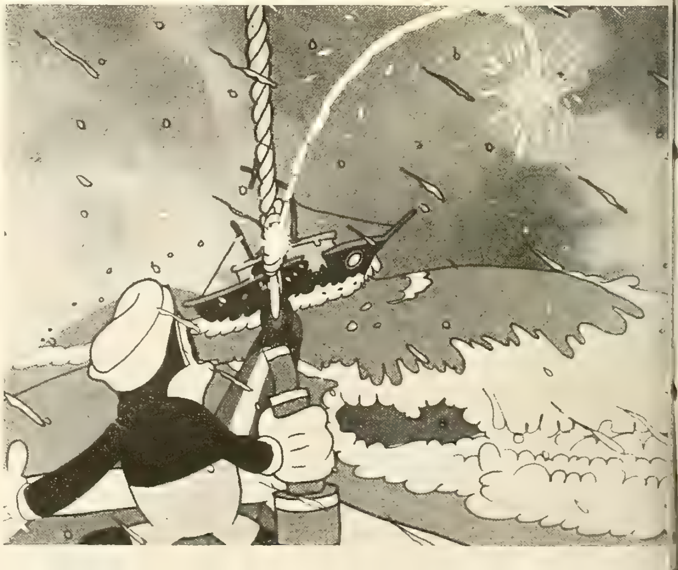
THE VILLAGE BARBER

Practically all of the fittings and gadgets used in barber shops were used in this cartoon. Clippers are put to incredible use; the chair performs unbelievable antics; the pole is unique, to describe it mildly, and what does or does not happen to the customers is a caution.

STORMY SEAS

When a storm whips the seas into mountainous waves, it threatens another ship, and Flip goes to the rescue. Old Father Neptune, apparently displeased, makes the rescuing very difficult, but Flip finally saves the crew of the ill-fated ship.





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■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

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EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: A Gold Mine for bargain hunters. Your money back in full if your purchase is unsatisfactory. Bell & Howell Model 70D, like new, 1" *f*/3.5, fixed focus, 1" *f*/1.5 and 3" *f*/3.3, in Mayfair B case, $164.50; Bell & Howell Model 70A, Cooke *f*/1.8 lens, $47.50; Hollywood camera, 100 ft. capacity, *f*/3.5, case, $16.50; 100 ft. Paragon, *f*/3.5 lens, $16.50; DeVry Model 47, *f*/3.5 lens, $17.50; Victor Model 3, *f*/3.5 lens, $35.00; Agfa Cine Ansco, with slow motion, *f*/3.5 lens, $32.50; Cine-Kodak Model B, *f*/1.9 lens, $50.00; new Victor Model 3, *f*/2.9 lens, $59.50; Victor 5, latest model, critical focuser, turret front with 1" *f*/1.5 Wollensak lens in focusing mount, $127.50; Victor Model 5; latest type, critical focuser and reverse, fitted with 1" Cine Wollensak *f*/3.5, 1" Cine Wollensak *f*/1.5, 3" Cine Wollensak *f*/3.5 lens, $164.50; Cine 8 Model 20, *f*/3.5 lens, like new, $24.50; Ampro Model AS, 250 volt, 300 watt projector with rheostat and case, $47.50; Kodascope Model B, automatic threading, with case, $45.00; Kodascope Model A, 250 watt, like new, $34.50; DeVry Model C, 250 watt, $22.50; Ampro Model A, 400 watt, like new, $65.00; Bell & Howell Model 57, 400 watt, rebuilt, with case, $49.50; Suitcase Automotion projector, 500 watt, $57.50; Kodascope 8 Model 40, like new, $27.50; 12½mm. *f*/1.9 lens for Keystone or Stewart-Warner 8mm. cameras, $27.50; 1½" telephoto *f*/3.5 for same, $24.50; 78mm. *f*/4.5 Kodak telephoto for Cine K, $23.50; 15mm. *f*/2.7 Cine Velostigmat, fixed focus wide angle, A or C mount, $22.50; 1" *f*/0.99 Dallmeyer in C mount, like new. $75.00. Try these record breaking new Cine Velostigmats at our risk. Your money back if they are not equal to any lens at any price. 1" Cine Velostigmat *f*/1.5, A or C focus mounts, $32.50; 2" Cine Velostigmat *f*/3.3 telephoto, A or C focus mounts, $22.50; 3" Cine Velostigmat *f*/3.3, A or C focus mounts, $32.50; 4" Cine Velostigmat *f*/4, A or C focus mounts, $34.50. Whatever is new in cine apparatus, Bass has it first. Truly Cine Headquarters of America. Our Bargaingram is your true guide to shrewd buying. Send for your copy; it is free. Also sound and silent film rental library. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ IF you have a Cine-Kodak K, *f*/1.9 lens and case in excellent condition, will take same and $40.00 additional in cash and ship you the new EASTMAN MAGAZINE LOADING CINE-KODAK with *f*/1.9 lens. List $125.00—brand new direct from factory stock. SUNNY SCHICK, National Brokers, Fort Wayne, Ind.

■ FULL LIST PRICE ALLOWANCE of $34.50 for your Model 20 8mm. Cine-Kodak toward the purchase of a new 8mm. Bell & Howell Double Eight camera at $75.00, or Model 60 Eastman Cine-Kodak. NATIONAL CAMERA EXCHANGE, Established in 1914, 5 S. Fifth St., Minneapolis, Minn.

■ EDITOLA—THE 16MM. PROFESSIONAL EDITING MACHINE; silent, $95.00; sound, including amplifier and speaker, $360.00 and up. M. W. PALMER, 468 Riverside Dr., New York City.

■ GET OUR prices first before you buy any standard make of movie equipment. FORD MOVIE COMPANY, 1659 Ford Ave., Detroit, Mich.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case, $2.00. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ YOUR Model 3 Victor or Filmo camera, if good, and $89.50 will bring brand new $147.50 Victor 5 with turret, five speeds, critical focusing and reverse action. Other bargains. FROMADERS, Davenport, Iowa.

■ FILMO 70DA, Cooke *f*/1.5 & case, like new, $160.00; FILMO 70D with *f*/3.5 UF lens & case, like new, $110.00; TH Cooke 6" telephoto *f*/4.5, C mount, $65.00; TH Cooke 3¾" *f*/3.3 telephoto, $40.00. OTHER BARGAINS. Specify your requirements. COLUMBUS PHOTO SUPPLY, 146 Columbus Ave., New York City.

■ BARGAINS for the movie fan. Keystone cameras and projectors; Victor cameras and projectors, sound or silent; the new Weston Exposure Meter for movies; beaded screens for perfection in projection. A postal stating your requirements will save you money. Do it now! SMITH, 5101 Yorkshire, Detroit, Mich.

■ DUPLEX Optical Reduction Printer, 35mm. to 16mm.; also equipped for 16mm. contact printing; fully automatic; large size light changer. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ SPECIAL SALE OF GOOD MOVIE EQUIPMENT. Advantageous prices on well known equipment. DeVry 35mm. Type E projector, $25.00; Leica (300W.) Slidefilm projector. $50.00; T.H.C. 1" *f*/1.8 camera lens for Bell & Howell camera, $30.00; T.H.C. 1" *f*/3.5 camera lens with mic. foc. mt. for Bell & Howell camera, $15.00; 1 Bell & Howell Model 57 projector, factory rebuilt, 250 w., complete, $50.00. METROPOLITAN MOTION PICTURE COMPANY, 1745 E. Grand Blvd., Detroit, Mich.

■ CAMERAS, PROJECTORS, FILMS, 8-16MM. BOUGHT, SOLD, EXCHANGED, BIG FREE LISTS. BL-CAM-EX, 1451-M BROADWAY, NEW YORK.

■ 16MM. CAMERAS, projectors. Victor, Keystone. Your films, equipment accepted in trade. RIEDEL FILM SERVICE, 2221 W. 67th St., Cleveland, Ohio.

■ MODEL A. Kodascope, $24.50; Model B Kodascope, $39.50; Leica D *f*/3.5, $75.00; Contax *f*/2, slow speeds, $150.00; Eastman Pupille *f*/2, case and range finder, $55.00; 2¼ x 3¼ Graflex, revolving back, *f*/4.5 lens, $44.50. Full list price allowance for your ST or JJ or 129 projector on new Bell & Howell FILMOSOUNDS. NATIONAL CAMERA EXCHANGE, 5 So. 5th St., Minneapolis, Minn., Established 1914.

■ UTILITY 16mm. Film Printers, 400' capacity, bronze bearings, $50.00 values at $19.50. Circular free. FROMADERS, Davenport, Iowa.

■ FREE BOOKLET reveals a world of New Happiness for yourself, family, friends! Low priced outfits. Small payments. Don't miss it! Write DON ELDER, Desk MM-37, Chelsea, Mass.

■ FILMO Eight projector; Straight eight camera; filter; exposure meter and accessories for sale. Write if interested. BERT FELSBURG, Frackville, Penna.

■ WE have several used demonstrators, 16mm. sound on film projectors, at bargain prices; also new and used equipment; cameras, projectors, tripods; lights; highest prices paid for used equipment; trades taken in. O. & W. CINE ENTERPRISES, 149 W. 48th St., New York City, N. Y.

■ USED BARGAINS: Bell & Howell 70A camera, brown, with *f*/3.5 Cooke lens, condition E.N., list $125.00, special $65.00; Bell & Howell 70D turret head with *f*/3.5 lens, good, list $212.50, special $95.00; Victor Model 3 camera with *f*/3.5 lens, good, list $72.50, special $37.50; Ensign Super Kinecam turret with *f*/1.5 1 in. lens & 4 in. Dallmeyer, good, list $255.00, special $115.00; Keystone A 74 projector with 300 watt bulb, E.N., list $55.00, special $27.50; Kodascope B projector with 200 watt bulb, good, list $175.00, special $49.50; Bell & Howell 57 G. projector with 250 watt, good, list $205.00, special $45.00; Photoscop exposure meters, good, list $22.50, special $14.50; 2 in. *f*/1.5 Plasmat lens, good, list $119.00, special $50.00; 3 in. *f*/4 Cooke lens, E.N., list $80.00, special $49.50; 3¾" *f*/3.3 Cooke lens, good, list $90.00, special $40.00; 15mm. *f*/2.7 Wollensak wide angle lens, E.N., list $45.00, special $22.50; Thalhammer Jr. tripod, E.N., list $25.00, special $16.00; Craig Sr. splicer combination, E.N., list $19.50, special $12.50. WILLOUGHBYS, 110 W. 32nd St., New York.

EQUIPMENT WANTED

■ WE pay the highest cash prices for any 8mm. or 16mm. cameras and projectors; lenses bought also; write at once, describe fully. SUNNY SCHICK, National Broker, 402 W. Washington, Fort Wayne, Ind.

■ WANTED: 16mm. Library films, "silent and sound on film," any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

FILMS FOR RENTAL OR SALE

■ "THE World's Greatest Passion Play," 7 reels, sound or silent (new) 16mm. superior to Oberammergau stage play, rent or purchase. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

■ 8 AND 16mm. films, Popeye, Betty Boop, Hal Roach "Our Gang" comedies and many other subjects. Catalog free. EXCEL HOME MOVIES, 622 Madison Ave., Toledo, Ohio.

■ 8MM., 16MM., CARTOONS: Popeye, Mickey Mouse, Betty Boop, others. List free; state width. LINCOLN FILM SERVICE, Box 293-H, Saginaw, Mich.

■ FOR SALE: 45 silent 16mm. features, 90 shorts; good condition; might exchange for SOF. HOWARD HILL, Piedmont, Calif.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

APRIL, 1937

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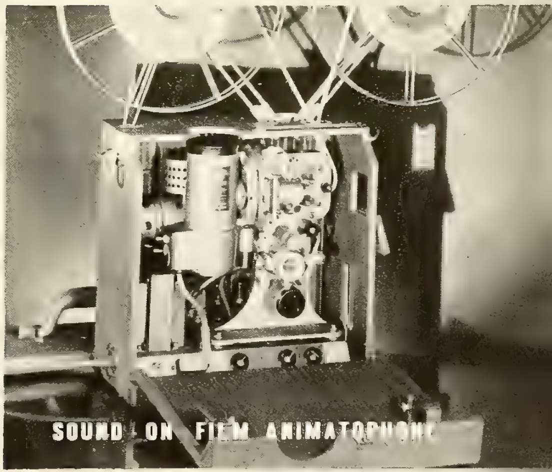

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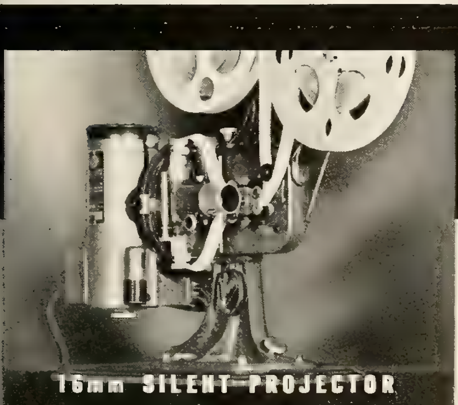

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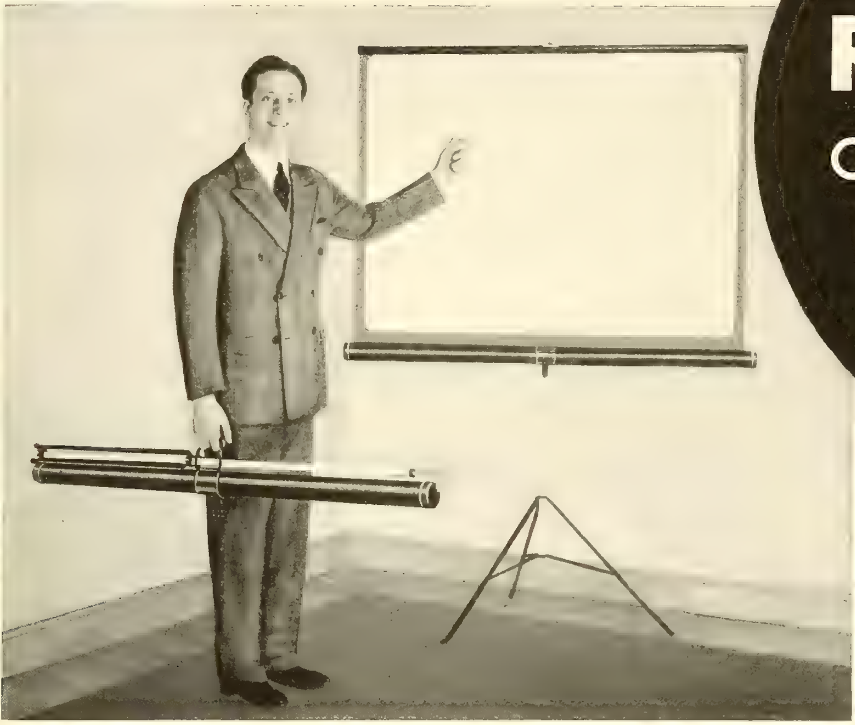

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MOVIE MAKERS

Frank H. Bauer

The magazine of the Amateur Cinema League, Inc.

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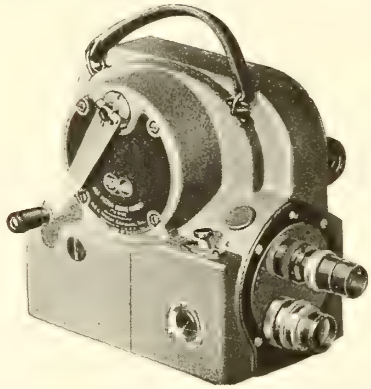

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WRITE FOR STILL AND CINE BASS BARGAINGRAMS

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill., offers Filmosound Rental Library subjects as follows: ***The** Slumbering Giant,* a three reel travelog of Chinese life; *Inside Information,* a six reel detective story, with Tarzan, the dog actor; *Non-Stop Fright,* a one reel Felix cartoon; *Water Dogs,* a one reel short subject of swimmers in Siam, China and Hawaii, which includes the daily tidal wave at Hangkow. This company also offers, in 16mm. sound, a one reel film of the construction and opening of the new San Francisco bridge.

■ Cine Classic Library, Brooklyn, N. Y., has features and short subjects in sound on film for sale.

■ Garrison Film Dist., Inc., New York City, offers the 16mm. sound on film feature, *Dealers in Death,* a story of munitions.

■ General Cine Service, New York City, has 8mm. and 16mm. short subjects.

■ W. O. Gutlohn, Inc., New York City, offers, for rent or for sale, 16mm. sound on film subjects, among which the following are included: *The Last of the Mohicans, Black Beauty, Little Men, Keeper of the Bees* and *The Hoosier Schoolmaster.* A series of subjects, called *Our World in Review,* is offered in both silent and sound versions; this series covers such topics as astronomy, marine life, animal studies, arts and architecture, people of the world, music appreciation and physical science.

■ J. C. Haile & Sons, Cincinnati, Ohio, offers the 16mm. silent film, *The Mad Ohio,* made by Ralph V. Haile, ACL. This picture of incidents in the recent flood is also available in 8mm.

■ Hartley-Leonard Productions, New York City, offers the one reel silent film, *The Real New York,* in 16mm. It is a modern travelog of the points of interest of this metropolis.

■ Guy D. Haselton Travelettes, Hollywood, Calif., continues to offer the 16mm. silent subjects, *Sequoia National Park* and *Hummingbirds;* these two short subjects are available in various lengths.

■ Ideal Motion Picture Service, Yonkers, N. Y., has sound on film subjects, and a catalog is available on request.

■ Kodascope Libraries Division of Eastman Kodak Co., Rochester, N. Y., offers, exclusively, the following 16mm. sound on film subjects: *King of Kings, Oliver Twist,* Walt Disney's Mickey Mouse and Silly Symphony cartoons, *The Covered Wagon, The Last Wilderness, Fish from Hell, Grass* and *The Toy Shop.* Silent films also are available in 8mm. and 16mm.

■ Lewis Film Service, Wichita, Kans., has 8mm. and 16mm. short subjects for rent. Travelogs, comedies and cartoons are among those listed.

■ Nu-Art Filmco, New York City, has the sound on film feature, *Now or Never,* with Richard Talmadge. A one reel sound subject picturing Amelia Earhart also is offered.

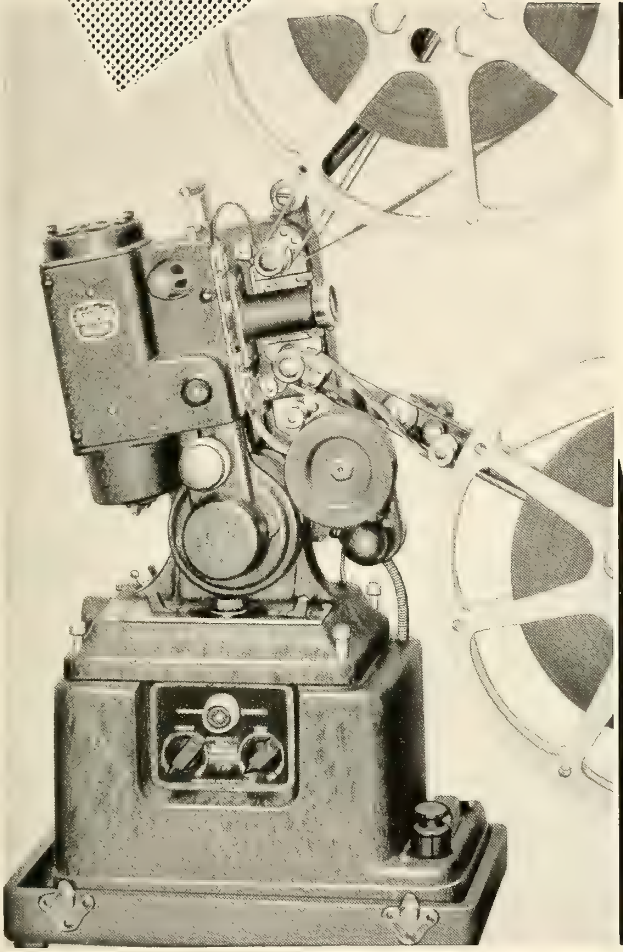
■ Park Cine Laboratory, Brooklyn, N. Y., has both 8mm. and 16mm. library films; a list will be sent on request.

■ Ernest M. Reynolds, Cleveland, Ohio, has Gold Seal Superscenics for sale; these depict various well known spots in the United States.

■ United Film Libraries, New York City, has sound on film features and short subjects for rent.

■ Visual Instruction Supply Corp., Brooklyn, N. Y., has 16mm. silent and sound subjects for sale or for rent.

Check the AMPROSOUND



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whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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As THE years crowd upon us, the keen edge of curiosity is dulled by the infinite variety of experience. We look, not so much with excitement as with dismay, at the apparently senseless unrolling of incident after incident, change after change, at the rebuilding of what was destroyed, and which we know is rebuilt but to be destroyed again. We are, as Virgil says, "*multa jactata*" — greatly thrown about by the waves of circumstance. We hunt for familiar things in the kaleidoscope of our days.

The machinery of civilization is so much about us that only with real effort can we turn to the ancient comfort of the seasons. In most of our living, we are independent of them, for we turn a knob and bring forth heat or chill, as we elect. Yet, in the four facets nature presents to us during a twelvemonth, abide that unity and that certainty we so much need to give us something that is not patternless.

In these recurring verities, none is lovelier than spring. In winter, we are the triumphant moderns, living in houses and working in buildings to which outdoor rigors have no entrance. We travel between them in heated conveyances, barring an occasional short scurry into the chill that is outside. If we pass any extended time in the open, we do it as recreation, looking indulgently upon winter's efforts to hamper us. The reality of the bleak season, as our forefathers knew it, has gone. It has few discomforts and none of the joys that come from a hard won battle with the snow gods, as of old.

But spring is different. It still reaches out and absorbs us, machine cradled though we be. It takes an intrepid mechanist to rise above the lure of soft breezes and sun shot footways. Even if his air conditioners and indirect lights offer him a more scientific regularity, he turns his back on them for nature's less regimented substitute. Before he knows it, he has sloughed off three thousand years and is back with Pan and the people of the woods.

In spring a man is an artist, whether his expression is formal or purely personal. He may not paint or model, he may chant no verses or film no running brooks; he may only leap over a wall to the glory of God, but he is, for a few brief days, a creator rather than a creature, an explorer rather than a follower, a worshipper and not a critic. The world is young again, and he is young with it.

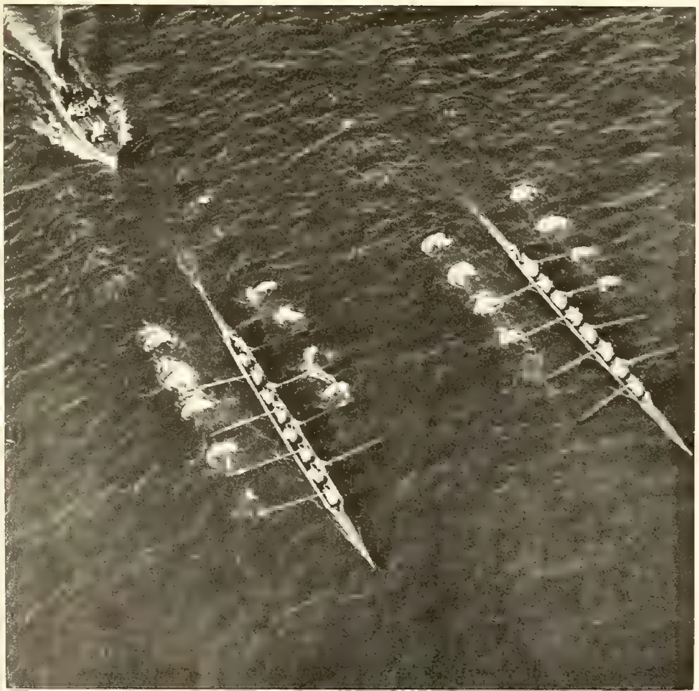
In our cinematic field, if we will but pause a little, so that spring may take us, we shall find an abundant freshness of filming impulse. Not only are we out of doors, after the controlled lighting of the interior, but we are, in a larger sense, out of doors in imagination and in novelty of ideas. On every hand there are things to be attempted, plans to be realized, dreams to be captured in pictures. We are giants, who were but plodding dwarfs a month ago.

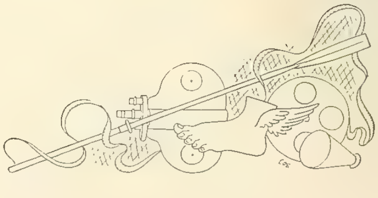
The movie maker who does not go out of doors in the first days of the open season, confidence and camera at their best, has missed the great moment of the cine year. There is a magic in every scene, and to match this magic, there is a kind of elemental and primeval sureness of touch in this vernal contact of man with nature. Of course, he will get a picture such as he has dreamed of, because he knows, as his forebears knew and passed down to him, his way with certainty in this open world. Whatever excuses we may give ourselves for failing to film at other times, none is valid in these iridescent days, when "the year's at the spring."

Wide World

Two excellent camera viewpoints for shots in a reel of crew racing

Keystone View Co.





MOVIE
MAKERS

Recording crew and track events

EDWARD P. ELLIS, ACL

TRACK and crew racing are two sports that reach their climax in the spring and which are well worth the attention of amateur movie makers. Track, of course, runs all through the year, but every spring season it reaches a brilliant climax in a series of outdoor meets held in stadia the country over. Crew racing, on the other hand, is almost entirely a spring sport, and, for most colleges, its short season ends with the Poughkeepsie Regatta, to be held June 22 this year.

From the photographic standpoint, the complexities of a crew race make it an ideal subject for group filming. Several cameramen working cooperatively can make a complete record, but, with a little ingenuity, the lone amateur can secure an excellent film. His job will start, however, long before the day of the actual regatta. The wise filmer will take advantage of every chance to gather local color. A trip to one of the boat houses will yield splendid shots of anxious oarsmen, awaiting their chance to row, and spectacular views of the crews launching the slender sixty foot long shells will be found. Near shots of stacked sweeps will provide cinematic detail, while closeups (filmed with a telephoto) of the men adjusting the oarlocks will round out this section of the picture. In the finished production, these shots should be kept quite short, with the idea of portraying the tenseness prevalent before every event.

At the race, if two or more movie makers are working on the picture, one camera should be placed on the starting line high enough above the surface of the water to give a good view of all the contestants' shells. If there is a bridge high above the line, a still more striking camera viewpoint can be obtained. However, at this point, the lone filmer will find it wise to be aboard the observation train if one is provided. A seat well in the center will be worth while, so make a note to write to the athletic director early for a reservation. The start should be filmed in its entirety, for it is within the first few strokes that any defects of crew equipment will be shown. A broken oar or a jumped slide within the first ten strokes calls for a restart, and a film record of a spoiled start will prove most interesting in years to come.

The geographical layout of the course will determine the correct equipment and technique for filming the race. If you are able to film from the west bank of the course for an afternoon race, there is much less to worry about. In this case, color film may be used to best advantage, and the true atmosphere of the gay regatta will be captured for all time. If you must face the sun, stop down and take advantage of a beautiful back light effect from the water, but use color film with caution. In any black and white filming, filters which markedly darken the water are to be avoided, since the fairly dark natural wood finish of the shells makes for very little contrast against the water.

When the field of action is wide, it is necessary to use short focal length lenses for general shots of the race, while telephoto lenses prove their worth for near shots of any one crew in action. If you are on the train, though, beware of using too long a lens, for the greater the focal length the more noticeable will be the train's movement. A tripod or unipod will be found indispensable.

On the train, be sure to get a picture of the trainman signaling the correct speed to the engineer, and don't miss that shot of the "old grad" telling all the inattentive people in his vicinity how he stroked them back in '95! Other reaction shots of excited partisans should be caught ad lib. If you are working with a tripod on a pier, you have an excellent chance to use the much longer focal length lenses with which facial expressions of the contestants may be caught if conditions are favorable. Be sure that your tripod head is smooth and free for follow shots. From the piers, too, may be seen the much more local color, including the small boy whose fishing was interrupted by the crowds.

The final sprint is best filmed from the train alongside the boats, and the finish, like the start, should be filmed from the line itself. Once again, a bridge will provide the viewpoint for the most spectacular shots, but the almost level camera position will be most accurate in the case of a close finish.

In the final cutting, one can alternate short, close shots of the crews fighting for supremacy in the last few strokes. This would be followed by the finish line shot to provide a grand climax.

Now, if you are fortunate and have connections that count at your alma mater, the film is only begun. The next thing is to visit the boat house and go after those hard to get closeups. Don't leave until you have a good one of the "coxy" yelling at the top of his lungs and another of him beating out the stroke on the side of the shell with his tiller rope handles. If he is a good fellow, he may even be glad to take your camera out for a short row with the varsity and turn in a few closeups of the stroke, which will be priceless. Then, too, the coach might give you a ride in the coaching launch. Encourage this by promising him a print for his use, and gladden his heart by getting the right kind of shots. To get an analysis of timing, have the pilot drop astern of the shell, for, from this position, the catch of every oar may be seen. For individual form analysis, take the camera right abreast of the shell and film the four men who row on one side and then those who row on the other. These are the pictures that delight a coach's heart! If you were fortunate enough to have been on the bridge during the race, send him a print of that shot

[Continued on page 187]

An expert's advice on filming these two spring sports

Spring subjects

PAUL D. HUGON

SPRING is too important an event, humanly speaking, not to deserve a place all its own in the film record of every amateur. What that place may be—personal or impersonal, general or microscopic—will of course depend on individual preference.

To the home minded, spring calls for shots of new clothes, new hats, new house painting, new garden implements, new bulbs and new plants. To the country minded, it is a story of plowing and seeding, of bud and bloom, of baby chicks and frolicking lambs and of bullfrogs in the ponds; to the sportsman, it suggests track sports, baseball, horse racing; to the socially minded, parades, scouting and school exercises.

Let us assume that the average amateur filmer is a suburbanite, with a small family and something that can be called a garden. His first care will be to record the fashion parade of his children, his wife and himself. Perhaps new hats and new shoes, new dresses and new coats sound trivial; yet they will certainly be among the first details of daily life to be forgotten, as soon as new fashions have taken their place, and for that reason alone they will provide much entertainment in a year or two, let alone ten or fifteen.

The passage from winter to spring is best indicated in a series of dissolves or, if these are not practical, by fades. Here is Sister, just about to shed her winter coat with the fur collar, her leggings or stockings and her heavy soled shoes, ready to blossom forth in a gay outfit for the warmer days. The camera is placed on a tripod, and a shot is made of Sister in her winter clothes coming down the steps, walking to within five feet of the camera, then a few feet are taken of slow action, such as a smile right into the lens (permissible when the purpose is clearly photographic, and not impersonation). This scene fades out.

Before she moves (and she has been warned of this in advance), the exact position of her feet on the ground is marked. (The position of her arms and hands was noted at the time of the fade by an assistant drafted from the family.) While the film is being rewound to the start of the dissolve, Sister runs into the house, changes to summer clothes and returns to take her stand just where she last stood, arms and hands in the same position. Fade in on this scene. The overlapping fades will produce a dissolve, of course, which is the type of transition from one scene to another that can show change better than anything else. In the scene following, Sister can sit in a swing, walk in the flower garden or do anything else that is appropriate to her summer clothes.

New clothes call for new hair styles, and these will deserve exceedingly careful closeups, well lighted and well back lighted. Hairdressing modes are even more changeable than clothes, and far more quickly forgotten. Theatrical movie actresses have all their different makeups and hair styles filmed, so as to be able to decide at leisure which are the most suitable, and also to be able to repeat any past style at will. Wives and daughters will be glad to have a similar opportunity. No daughter of Eve objects to showing herself to the best advantage.

In many parts of the country, spring means an orgy of house painting. This cannot be filmed with anything like the offhand speed of fashions, since the camera cannot conveniently be held down to one spot while the job is being completed. It is easier to take it as a "before" and "after" sequence. The front of the house generally should not be photographed dead on, but rather from an angle, and the best angle, if available, is an upstairs porch of a house diagonally across the street. Action will greatly increase the interest.

First shot is a winter view of the front of the house, with the children, all muffled up, playing in the snow. Fade out and fade in on a scene of the house painting job in process. Fade out on this and fade in on a shot of the completed job, with the family in the front yard, now in their spring clothes. Here, fades will serve as well as dissolves, and there is no need to use exactly the same camera angles in scenes which fade in and out. A magazine loading camera will be a convenient aid, since the magazine containing the house shots can be put aside and the camera used in the meantime. Color, of course, is indicated for this sequence. Shots of this nature can be made at almost any time; it is entirely in the assembling that the story evolves. The house in winter means little, the house in summer not much more, while the immediate change, viewed on the screen, is quite surprising. But spring scenes should be filmed by the weather, [Continued on page 189]

Things to film in the beginning of first open season

Here's a shot that tells a story of spring in the city

Frank H. Bauer

The proper filter helped to give this correct rendition

Forbath & Rejane from R. I. Nesmith and Associates

Filter theory

IRA CURRENT

A MOVIE maker working outdoors with black and white film will find that his control over tone rendition in the picture rests almost entirely on the choice of films and the filters that he uses. Filters therefore have become, for the majority of outdoor scenes, a highly important factor in the registration of tones of light and shade in the subject.

Filters are instruments which segregate and select the colors of light that are allowed to fall upon the sensitized film. They are made of some transparent colored medium—glass, gelatin or gelatin cemented between glass plates—and they are manufactured with scientific accuracy in various colors. In general, they transmit light of their own color and absorb other colors. Just as the name filter implies, they filter out, or detain, certain colors of the spectrum, allowing others to pass.

An ideal red filter, for example, is red because it transmits red light and stops all other colors. Ideally, a green object is green because it reflects green light and absorbs all other colors. Such an object appears black when viewed through a red filter, because green light, the only color reflected, is absorbed by the filter. On the other hand, a red object would appear to be almost as bright as a white one when viewed through the same red filter. Theoretically, the red filter transmits all the light from the red object, but stops all colors reflected from the white object but red.

In black and white photography, filters are employed to remove those colors of light to which the films are too highly sensitive and which otherwise would tend to overemphasize the relative brilliance of one gray value to another in the picture. For the most natural and lifelike rendering, the lightest tone values in the picture should represent those colors which appear most brilliant to the eye — yellow and orange, whereas blue and red, as a rule, should be darker. This the filter helps to accomplish.

Why filters give special results in special cases

Sometimes the purpose of the filter is to exaggerate the resultant tonal values by upsetting the natural relationship of the colors present. The pictorial results may range from only a slight modification, such as the removal of aerial haze, to a complete transformation of scene, such as rendering a blue sky in a dark gray tone.

When choosing filters, movie makers must also give thought to the film which is going to be used. There are three general types of film, namely, orthochromatic, panchromatic and supersensitive panchromatic, each of which is particularly suited to the movie making needs for which it is designed.

As is illustrated in Figure 1, page 185, all films have a predominant sensitivity to light of the blue end of the spectrum, including ultra violet which the eye cannot perceive. Ordinary films, which are sometimes termed "color blind," are those which are sensitive only to light from the blue end of the spectrum. Positive films fall into this class.

In addition to ultra violet and blue, orthochromatic films have added sensitivity to green and yellow. Plenachrome, for example, is highly orthochromatic and is very sensitive to such predominant landscape colors as green and yellow and to other colors which are brilliant to the eye. Orthochromatic film is not sensitive to red, and, as a result, pure red registers very slightly on it. However, most reds found in nature are combined with other colors to which orthochromatic film is sensitive, and therefore these natural shades may record lighter in tone than black.

Panchromatic film has, in addition to the green and yellow of orthochromatic, an added sensitivity to orange and red, making it, as the name implies, completely sensitive to all colors of the visible spectrum. Such a film is the logical choice for general photography of all types, particularly where correct color rendition throughout the extent of the spectrum is desired. In daylight, panchromatic film used with a light yellow filter will record red, blue, green, yellow and all other colors as gray values, having the proper color intensity relationships to one another.

Supersensitive panchromatic film, such as Superpan, has a panchromatic emulsion with a higher speed and more uniform color sensitivity than the regu- [Continued on page 184]

How to use Kodachrome indoors

J. F. HOLDEN

I BELIEVE that well exposed color shots of the members of your own family, filmed inside your own home, give one the supreme thrill in personal movie making. You can see on the screen not only the natural flesh tones of those most dear to you, but also the attractive colors of the home background.

Type A Kodachrome for use with artificial light is capable of producing enthralling beauty on the screen, and many filmers get superb interior color shots with it right from the beginning. Others have some difficulty in getting started on the methods that bring the best results. However, I think that the whole procedure of indoor Kodachrome filming is as easy as any type of movie making, once a few simple principles —the characteristics of film, light and exposure—are understood in a general way.

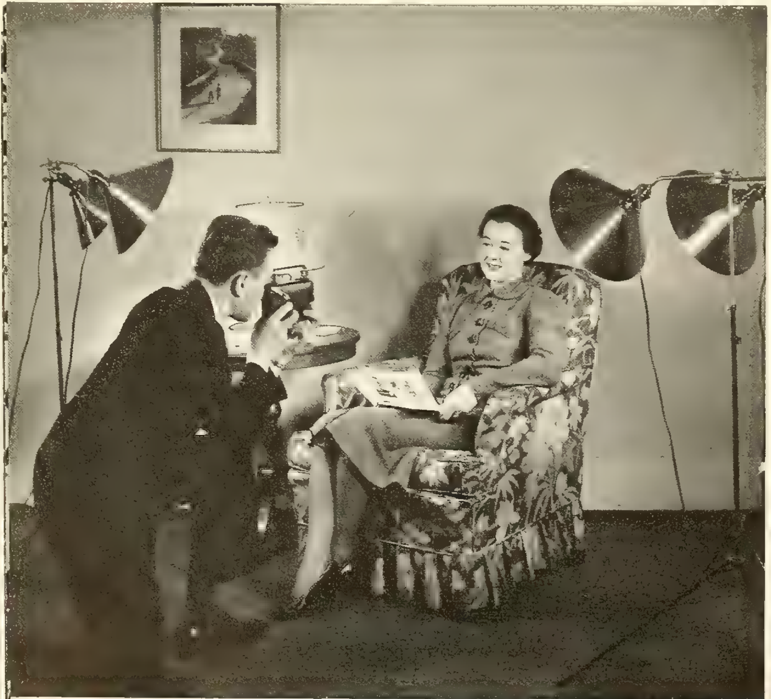
Light generally used in color photography can be classified into two broad categories, daylight and artificial light. The regular outdoor Kodachrome film is manufactured to balance with daylight. The artificial light, Type A Kodachrome for interiors, is made to balance with the flood bulbs available at a low cost at all photographic stores.

Noonday sunlight is considered the standard for white light. Compared to this, the tungsten lamps which we use in our homes burn with a yellowish red light. Flood bulbs are really regular tungsten lamps which are overvolted when used on the standard house current. This overvolting causes an increase in blue light, which partially compensates for the yellowish red of regular tungsten lamps. While the bulbs appear to burn with a whiter light than the usual tungsten ones, they are still far from supplying the same amount of blue light that occurs in daylight. Therefore, in order for Type A Kodachrome to "color balance" bulbs, it is manufactured with a higher blue sensitivity than daylight Kodachrome film.

However, each of these types of film can be exposed under the other condition by using filters. When daylight Kodachrome film is used for interiors, a blue artificial light filter must be employed. When the interior Type A Kodachrome is exposed outdoors, an orange filter, complementary to the blue, must be used.

This simple setup gives well lighted Kodachrome scenes

Figure 1



Any light source other than daylight might be classified as artificial light. That doesn't mean, however, that any artificial light will render satisfactory results with Type A Kodachrome film. For instance, the kind of light produced by arc lamps depends upon the type of carbon burned. With white flame carbons, the color of the light appears bluish compared to that of tungsten lamps, and it is actually very much like daylight. Therefore, with white flame carbon arcs, daylight Kodachrome film should be used, rather than the Type A. The mercury tube lamp used in many studios is much too blue, even for use with the daylight film. Regular tungsten lamps are quite red in color, so that, when used with the Type A Kodachrome, the resultant pictures will be on the ruddy side.

All that one requires to make good interior Kodachrome pictures on Type A film is either one or two double reflector units, equipped with flood lamps, and a movie camera.

There is really only one important factor we must bear in mind when using artificial light, that is, the distance of the lights from the subject. When the lights are close to the subject, the distances always should be measured fairly accurately in order to determine the proper exposure. For example, assume that, with one reflector unit burning two flood lamps at a distance of four feet from the subject, the correct exposure would be $f/4$. Now, if the lamp unit is moved to about five and a half feet from the subject (only eighteen inches further away), the proper exposure would be $f/2.8$, or one whole stop larger. Let us assume that the two lamps were moved to eight feet from the subject; now we have doubled the original distance, and only one quarter of the original amount of light will fall on the subject, so that two stops larger must be used to obtain satisfactory exposure. The exposure guide packed with the film or the one following will render excellent results if used properly.

Exposure guide for Kodaflectors with No. 1 or No. 2 Photofloods

Diaphragm opening and camera speed	Number of No. 1 Photoflood lamps required and the distances from lamps to subject.
$f/1.9$ opening with normal camera speed (16 frames a second); $f/2.8$ at half speed (8 frames a second)	2 lamps 8 to 8½ feet
	3 lamps 10 to 10½ feet
	4 lamps 12 to 12½ feet
	6 lamps 14 feet
	8 lamps 16 feet
$f/2.8$ at normal speed; $f/3.5$ or $f/4$ at half speed	2 lamps 5½ feet
	3 lamps 7½ feet
	4 lamps 8 feet
	6 lamps 10 feet
	8 lamps 12 feet
$f/3.5$ or $f/4$ at normal speed; $f/5.6$ at half speed	2 lamps 4 feet
	3 lamps 5 feet
	4 lamps 5½ feet
	6 lamps 7½ feet
	8 lamps 8 feet
$f/5.6$ at normal speed; $f/8$ at half speed	2 lamps 2½ feet
	3 lamps 3½ feet
	4 lamps 4 feet
	6 lamps 5 feet
	8 lamps 5½ feet

Place the camera at the same distance from the subject as the lights. Count one No. 2 Photo-

[Continued on page 182]

The clinic

FREDERICK G. BEACH, ACL

Fades on positive ■ Since black and white values are reversed by the direct positive procedure in title making, fades cannot be produced by the expedient of cutting down the light. Fading by ordinary means simply makes the positive film grow lighter until it is clear. Therefore, to produce a fade, it is necessary to increase the light and cause strong overexposure. The easiest method of doing this is to use intense illumination for title work so that the normal exposure would be about *f*/16. To make a fade out, the lens is gradually opened to *f*/1.9 or *f*/1.5. This will produce great enough overexposure to give a dense black.

Silver titles ■ Francis M. Hirst, ACL, has made some attractive art title cards for color film. The sketches are done in color on dead black paper, and the lettering is made with a silver ribbon in a typewriter. He says that the titles turned out well when filmed with Kodachrome, exposed in sunlight with an opening of *f*/8.

Washers for closeups ■ The movie maker who wants to take ultra closeups and to make titles will find a set of washers to slip under the lens most helpful. Although one turn of the lens gives an extension of about .042", it is far better to remove the lens and to place a washer of the desired thickness under the shoulder. The washer can be ground exactly, and one will know definitely in advance at what distance to place the camera from the object to get accurate focus. The following table gives, for a one inch lens, the thicknesses necessary for various camera distances:

Distance from object to lens	Extension of a one inch lens from infinity position
18"	.059"
15"	.071"
12"	.092"
9"	.128"
6"	.210"

Any machine shop can make up a set of washers ground to the above thicknesses, and they will require little room in the camera carrying case. They will do a better job than supplementary lenses, because extension of the regular lens does not give the slight distortion that may be produced by supplementary lenses.

Punch ■ I have found that an ordinary paper punch, such as is used for perforating looseleaf note book paper, is ideal for marking on film the starting point of scenes on which I plan to double expose title wordings later. Since the film will be cut in any case during editing, I punch the hole directly in the center of the frame. This does away with a notch on the edge of the film where it may cause trouble in the camera or later in processing. When rewinding the film to reexpose it on the title, I simply hold my finger lightly on the back of the film, and I can feel the punched hole plainly when it comes through.—*Louis Lovenburg, ACL.*

Film choice ■ When some footage of a particular roll of Kodachrome is to be exposed under incandescent light and other footage is to be shot in sunlight, it is most practical to use Type A. This film is used under flood bulb illumination without a filter, while, in the case of sunlight, a special sunlight filter is required. However, when Type A is used out of doors with the sunlight filter, no increase in exposure over the regular daylight Kodachrome is necessary. On the other hand, if regular Kodachrome is used indoors, the special flood bulb filter must be put on the lens, and, as it has a 4x factor, the exposure is cut down two stops. Type A used outdoors with the filter for daylight gives excellent color results which cannot be distinguished from those obtained with the regular film.

Technical comment and timely topics for the amateur

Carlos Connio Santini

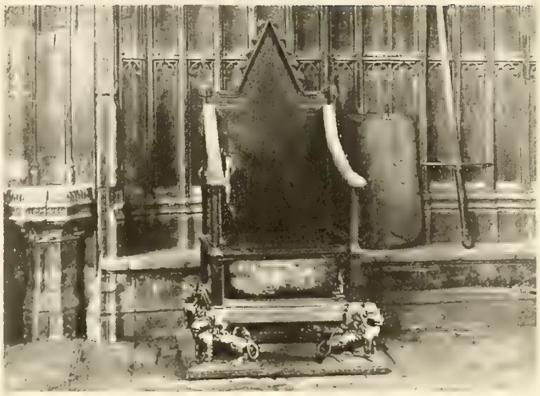
Service sheet ■ A new service sheet, *Dual Turntable Construction*, is now available to League members. Complete directions for assembling a double turntable outfit, including plans and wiring diagrams, are given. The dual turntable provides an easily controlled method of using records of music and sound effects in conjunction with movie presentation. The device is not difficult to build, and members will find the directions and diagrams in the service sheet clear and complete. A list of sources for parts and sound records is also included. Any member may have a copy by writing to the League.

Conversion ■ Requests are received from time to time regarding the changes necessary in a projector in order to use a lamp of higher wattage than that for which the machine was designed. As a rule, such a conversion is not satisfactory. In most cases, the optical system of the projector is not built to handle the light produced by a more powerful lamp and, in some instances, little if any gain in illumination results. Another factor is the ventilation, which is planned to take care of the amount of heat generated by a lamp of a given wattage; hence, when the heat is increased by a more powerful lamp, there is danger of overheating. This is not only bad for the film but also causes the projector mechanism to heat to the point where lubrication becomes poor.

Micro filming ■ Few movie makers realize how simple it is to film through a microscope. The camera lens is removed and a light tight connection is made between the microscope eyepiece and the camera. The device to illuminate the microscope's field may be as simple as a sixty watt bulb which has been placed in a tin can. A hole is cut in the cover of the can to ad-

[Continued on page 192]

Dorien Leigh from Black Star



Here is a picture of the Coronation Chair in Westminster Abbey that has been reproduced to fit the small titlers. Cut out the illustration on the outer edge of the gray border, and you will be able to center the picture proper in the titler's field. You can either use a few feet of this "still" as a short scene in a reel of the Coronation or you can letter it as a lead title for the picture.

Long live King George The Sixth!

What and where to film at England's immense pageant

T. F. LANGLANDS

I HAVE just strolled over the route of the Coronation. In the pale misty atmosphere of an early spring London morning, I have tried to visualize something of the vastness of this festival that is soon to captivate our imagination. Now I want to pass on to you some of my thoughts, in the hope that your films of the event will be as absorbing and spectacular as the great ceremony itself.

By day, Westminster, the city and much of greater London will present an appearance never seen before—great flags and garlands, standards festooned with decorations in every street and square, these will wrap the metropolis in one stupendous carnival of color. By night, we are promised even more impressive sights, with dozens of London's most famous and important buildings standing out in brilliant flood lighting. Contractors are rushed off their feet, workshops and factories are working overtime; miles of carpets, thousands of miles of wire, millions of lamps, stacks of timber are being used; nothing is being spared to complete the most gallant display of pomp and ceremony that we are likely to witness in our lifetime.

While the fundamental purpose of these preparations will be the solemn, religious ceremony of crowning King George VI and his Queen, which will occur on May 12, to the assembled millions there will be many supplementary features of consuming interest. First, of course, is the impressive spectacle of the procession, which, starting from the spacious grounds around Buckingham Palace, will proceed slowly along The Mall, as on a great stage over a thousand yards long. The colorful cavalcade then will pass through the Admiralty Arch and, skirting the south edge of Trafalgar Square, through masses of colored banners, flags and emblems, will proceed down Whitehall, past the Cenotaph and through Parliament Street. Then, turning right again near the Houses of Parliament, the procession will continue along Broad Sanctuary to the farthest great West Entrance of the Abbey.

After the cathedral ceremony, the procession will take a longer route, passing via Bridge Street, Westminster, along the Thames Embankment, through Northumberland Avenue. It will continue along the south of Trafalgar Square, Pall Mall, St. James's Street, through the great stores area of Regent and Oxford Streets and thence by Hyde Park back to Buckingham Palace.

One's biggest problem in filming this great spectacle will be to get a good camera viewpoint. The movie maker who is just one of the vast crowd of spectators without special privileges should, first of all, consult a street map of the Coronation procession, many of which are available in travel and steamship folders. Then he should make some tentative plan of action, however incomplete. He should get up early, travel by underground, get the best spot he can and stay there. The procession passes only a few spots twice; choose one of these. They are Buckingham Palace, the south side of Trafalgar Square, around the Whitehall corner of the Houses of Parliament and along Broad Sanctuary. The two preferable points are probably south of Trafalgar Square and near the Whitehall corner, as both are easily reached by underground. Trafalgar Square looks attractive, as there is more open space, but it is useless if one gets pushed up toward the northern side. The Whitehall position is more confined, but the fortunate few thousands there are likely to get a closer view. I should imagine that the man who gets a good position at either spot after six o'clock in the morning will count himself lucky, so be early, and do not forget some food rations. They will be very welcome before it is all over.

Aside from the actual Coronation procession, there will be countless related subjects one can film, both before and after, in order to piece out one's record and add local color. Perhaps most picturesque of these will be sequences of some of the 60,000 troops taking part in the great pageant. They will be stationed in temporary camps set up around London, of which the nearest to central London will be in Regents Park and Kensington Gardens. At Hampton Court, representatives from Britain's Indian Empire will occupy Home Park, while Worm-wood Scrubbs and Primrose Hill, toward the north, and Clapham Common, in south London, will all accommodate contingents of troops. Of course, the Tower of London and the Horse Guards barracks in Whitehall should be filmed if you have not already covered them on a previous trip. Do not neglect to get sequences of Westminster Abbey and Buckingham Palace, either before or after the Coronation. These can be introduced with proper titling to provide a background for shots of the procession and festivities.

Still other atmospheric sequences will be found in the general life of the city as stimulated by the Coronation ceremonies. One might build up a series of scenes of striking originality based on the special window *decor* and featured products of the great shops. Not all of the festivities have been planned for the one moment of Coronation Day, so that, on a vacation which extends beyond that time, one may reap plenty in scenes of human interest and colorful pageantry.

Remember that there will be millions of people all around, and movie makers will have little room in which to work. I think that the man who is prepared to cut equipment to the simplest, most easily handled outfit will get the most satisfying shots. When one is working in confined spots with all kinds of distractions around, exposure and focus settings tend to get erratic, so the less one adjusts the camera the better.

The lone hands who have to get through the job without a partner can manage best (on a 16mm. camera) with a regular one inch lens plus occasional aid from a three inch telephoto. I find this objective the longest focal length anybody can hold without getting impossibly jerky results. Even then, some sort of steadying agent is desirable, such as a unipod or foot chain. A quickly loaded magazine camera is a big asset; experience proves that all the most important things happen when you least expect them. Loading spools in a hurry, with no more room to work in than the palm of the hand, is always nerve racking. Use the fastest grades of panchromatic films, because the extra speed will enable you to close down the lens that one stop more and so get corner to corner sharpness without having to readjust the focus scale continually. For the same reason, I should avoid the use of filters. When one is working in London, the larger aperture which a filter necessitates may be a big price to pay for the slight extra tone improvement it imparts.

If you are going to shoot some scenes in color—and who will not—don't forget that here in England actinic values are not calculated so high. A terrific lot of both monochrome and color film comes to grief here on closeup scenes by reason of underexposure, so, if in any doubt, particularly in London, make it a rule to open up half a stop.

Having had the unpleasant experience myself of standing in many a London crowd to witness only the uppermost points of the passing parade, I am sorely tempted to advise the use of camp stools, periscopes, cameras mounted on poles and such gadgets; but I think that a little persuasion and the scientific use of two human elbows can make these aids largely superfluous. There is, however, a lot to say for the camp stool.

London shots that Coronation filmers can catch easily

England does not suffer from "photophobia" as some other European countries seem to, and one may take shots of anything and everything unless it is expressly forbidden. But avoid erecting a tripod and, if you have booked a stand, see that no camera restriction regulation operates. At the Jubilee celebrations, a few unscrupulous site vendors extorted extra fees at the last minute from camera holders, and no doubt the same gentry will be active again. The legal position appears to be that, unless expressly mentioned at the time of booking, last minute demands for extra payments are not enforceable. We like to think that our authorities give visitors the least possible inconvenience and all reasonable help. I think they generally do so, and it is always a wise move, when in doubt, to consult a policeman or official. Their way of opening closed doors is sometimes little short of miraculous.

For all questions relating to accommodation and the booking of seats for a view of the procession, readers should apply to the local office of any of the international tourist organizations and travel bureaus.

F. S. Lincoln

Philip D. Gendreau

Lionel Green

Growing up in film

ALEXANDER HEALY, jr., ACL

IF NOBODY but your family is really interested in seeing its cine chronicle, the fault is probably yours, for family movies can be made three times as absorbing as the scenic you filmed last year, the travelog you intend to make this summer or the photoplay you have not yet completed. All that family films require to be interesting is as much attention to continuity as you give to your other movies.

Continuity is just a means of allowing your audience to understand what you are trying to show them, and that is done simply by arranging the scenes to carry a line of thought. The thought may be ever so simple. Junior making mud pies may be the theme of the picture, but if you show your audience definitely that it *is* Junior, that he is in back of the house and that, without the shadow of a doubt, he really is making mud pies, the simple idea will be clear on the screen. Junior's personality, his intentness on the creative work at hand, will bring the spark of life to the idea and make it interesting. As a bonus, you also have a record of Junior that will grow more valuable with time.

For a really complete record film of a child, one may easily picture all his "firsts" and all periodic celebrations which delight him. By "firsts" is meant those milestones on the road to maturity that every growing child must pass—the first tooth, the first steps, the first little suit, the first meal at the table with the rest of the family, the first day of school, etc. By periodic celebrations is meant the dress up occasions that recur at regular intervals—birthdays and Christmases, for instance. These will furnish unvarying units of time for comparisons. Using these two themes as a chronological basis for the film, you can insert in it all the sequences that you may wish to film—a day at the beach, a horseback ride, a visit to the "zoo." In shooting these portrait sequences, the one essential to remember, as in all portrait sequences, is to have the subject always visibly doing something, preferably some ordinary, characteristic activity. If you are shooting a "first" —for example, a first day at school—you might show Bob excitedly grooming unruly hair, fixing his school books in a bundle or perhaps doing homework *after* his first day at school and coming to ask Papa questions. In a film of this kind, the simplest form of titles can be used to hold the story together and to date the important events.

Birthday and other periodic festivals afford a cine motif

But perhaps you would like to dress up the film a little. One way to do this is to get a large diary with dated pages, cover it with paper and print on it in large letters an inscription, such as *The Book of John.* Then the picture would begin with a closeup of the book being opened by Mother's hands. She turns the leaves to a page on which is written something to the effect that "The morning of John's first day of school was marked by general excitement." Next would follow scenes of John surveying himself in his new suit bought especially for the occasion, bolting his breakfast, shouting a hasty goodbye to his dog and so on. As each sequence ends, cut back to the diary and show a hand turning another page to write the title for the next sequence. Include a shot once in a while of the writer, who sometimes is Mother and sometimes Father. After the child learns to write, have him scrawl some of these titles too. The beauty of this treatment is that you can begin it at any time—any important "first" might start the film record.

Family records of youngsters which are records plus

You probably will want to start at the beginning. You can do so now, even if your baby is already a month to a year or two old. First would come the entry in the diary, giving the baby's name and the date of his birth. To follow this, you can always get a sequence of the hospital. Then, to follow various pertinent entries about the baby's care, you can get portrait shots of the doctor who officiated, the nurses who attended and the mother and the father. Thus you can bring the book right up to baby's present age, when you could begin the sequences in which he will appear himself. Another advantage of the diary idea is that the dates are printed at the top of the page for all to see, yet they are out of the way of the title wordings. If you use ordinary titles instead of the diary method, the dates can be treated in similar fashion—simply note them at the top of the frame.

A still more elaborate presentation is to make use of the family album idea. You might show Mother looking at a book. A closer shot reveals that she is gazing dreamily at an album. A shot over her shoulder shows that the picture which started her reveries is a snapshot of Junior. There follows a closer shot of the picture, so close that it completely fills the frame. This shows Junior, motionless at first, but he suddenly comes to life, and a scene begins which starts a sequence. At the end of the sequence, we cut back to Mother turning the pages of the album to another picture, and, following the closeup of this snapshot, it also comes to life. To accomplish this effective piece of business, one first makes the sequences and then makes enlargements of the first frames in the appropriate scenes. The enlargement is pasted lightly in the album and is filmed over Mother's shoulder to establish the idea that the album is held in her hand. For the next scene, the enlargement is removed and placed in a titler to be filmed in closeup. When this closeup is spliced to precede the scene from which the enlargement was made, the projected still picture will come suddenly to life.

If you have a new baby at your house, you may be able to use this formal introduction: Make a sequence of Mother testing water in a tiny tub, pouring cold and hot water in until

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At the right are two production "stills" from "A Sap's Fable," a photoplay by the Montreal Amateur Movie Club, and below is a scene from "The Highwayman," costume drama produced by the Toronto Amateur Movie Club.

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Philadelphia dines ■ One hundred and forty members and guests attended the recent First Anniversary Banquet of the Philadelphia Cinema Club, according to the report of R. W. Bugbee, ACL, chairman of the dinner committee. Assisting Mr. Bugbee in the management of this highly successful affair were H. Wilson and E. Miller. Club president R. M. Hoot presided over a program which included a presentation of door prizes through the courtesy of the city's leading cine dealers; singing and music by the Sleepy Hollow Cowboys and Cowgirls, radio artists; an address, *The Theatre and the Radio*, by Powers Gouraud, WCAU commentator; a screening of *The Amateur Advance*, from the Club Library of the Amateur Cinema League. The club's banquet was accorded considerable publicity, both in the city's papers and in Mr. Gouraud's regular radio program, where he presented his impressions of the occasion. At an earlier regular meeting, the Philadelphia Cinema Club heard a talk on Kodachrome by H. Paul Kelly, of the Eastman Kodak Company, and reviewed members' films by Evelyn F. Aldan, J. R. Atwater and William Brink.

New in St. Paul ■ A constitution has been adopted and officers elected by the recently organized Sixteen and Eight Cine Club of St. Paul, in Minnesota, according to the report of first president Howard L. Hanson, ACL. The other officers are Charles E. McClure, vicepresident, and Walter M. Walker, secretary treasurer. Minneapolis Chief of Police, Clinton A. Hackert, an amateur movie maker himself, has already approached the new club regarding the production of a substandard publicity film of the work of the department. Arthur O. Olson heads a committee of the club to formulate plans for this first important group filming venture.

On Staten Island ■ At the first meeting following its annual birthday party, members of the Staten Island Cinema Club, in New York, heard from Frederick G. Beach, ACL, League technical consultant, on fundamental problems of good filming. On the same program, Thomas Kircher discussed his methods of making Kodachrome titles and illustrated his results with a screening of his production, *Ski Heil*; J. F. Hollywood, ACL, presented his award winning reel, *Two Kids and a Pup*, while F. W. Brock, ACL, and Ernest Herbert, ACL, club members, submitted short films for clinical screening and discussion.

Club in Harrisburg ■ Fifteen active movie makers are meeting twice monthly, on the second and fourth Mondays, as members of the Harrisburg (Pa.) Cine Club, a new group recently organized under the leadership of J. Ira Laird, ACL, its first president. Other officers include Edna Eggert, vicepresident; D. W. Morrow, secretary; James Chamberlain, treasurer. The club will welcome visitors from other clubs or interested movie makers of the district, at meetings held at 8:30 P. M. in the Harrisburger Hotel. Programs offer discussions of technical interest and clinical screenings of members' films. Dr. Bucher recently presented a one reel Kodachrome record of a trip to the West Indies.

For the Oranges ■ *Make Your Camera Do Things* was the stimulating subject of discussion led by Russell C. Holslag, ACL, advertising manager of Movie Makers, at a recent gathering of the Cinema Club of the Oranges, in New Jersey. Mr. Holslag illustrated his points with one of his own productions made on a cruise to Mexico and with selected reels from the League's Club Library. On the same program, club member William Murphy discussed and demonstrated the reversal of positive film. Robert Brooks has been announced as the winner of the club's recently concluded filming contest from a predetermined script idea, with Warren Matthews, ACL, and Mr. Murphy as runners up. An all Kodachrome picture, *Picturesque Mexico*, by Andrew J. Eken, ACL, scored at the meeting by Nelson W. Lockwood, ACL, was a feature of an earlier gathering.

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Why scripts save time

FRANCES CHRISTESON, ACL

By products from these necessities of better filming

WRITING a script is the most important phase of creating a superior entertainment or publicity film —not that the preparation of a good script automatically insures a fine production. The script cannot accomplish this any more than can any other single factor in movie making. But a well written script does do this for you; it crystallizes your ideas and it enables you to bridge the chasm that lies between your brain and the strip of film that is destined to receive those visual interpretations which you hope will make others see and feel what you saw and felt.

Two or three of a production group usually are selected to prepare the script. It is not wise to choose more than three, and the director should be one of them and the cameraman another. Then the inevitable and greatly to be recommended battle of wits begins. Let there be arguments and many words flung about, for out of them finally will emerge the script, fought, bled and resigned for if need be, and there, before production starts, should end the smoking of the guns.

Planning a film on paper, scene by scene, is worth all the casualties. First, there is the obvious advantage that these will occur before the production starts. A great deal of misunderstanding and consequent friction will have been cleared from your path.

Then, your actors will know what is expected of them. Of course, your male lead will come with a gray coat one time and a black one the next, even though the script shows him that the effect on the screen will be of a character wearing one suit in a medium shot and another in the following closeup. But, if you have a script all neatly typed (with wide margins for exposure records and notes of various kinds), you will, after the first disappointment, calmly leaf through to find other scenes which can be shot with your male lead in his shirt sleeves. Or, better still, make him hold lights all evening. But, generally speaking, if your actors have a script to read through, they all will have the same conception (or nearly so) of what you are trying to do, and you have made one step toward unifying your production.

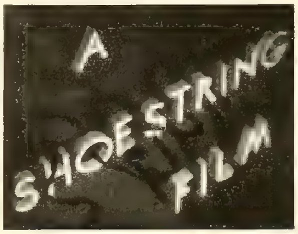
With a script in hand, you can check so much more easily to see that the "props" that you need are available. Perhaps this should come first, for if you've forgotten to tell an actor that he is to be there at a certain time, you *can* call him by telephone, even at the last minute. But who ever heard of a birthday cake, for instance, finding its way around after dark?

If you haven't more or less permanent shooting headquarters, we would suggest, by the way, that you have a large suitcase into which every lock, stock and barrel of properties is confined until the last splice is made. When we made our first film, *Chronicle*, our more important "props" were three birthday cakes of varying sizes, representing, in the life of a boy, the third, sixth and eighteenth birthdays. Our difficulty lay in our small actors' desire for payment in cake. The sixth year one disappeared entirely and then proved to be just the one we had to have for retakes. We profited by that experience to the extent of saving the eighteenth, and we still have it, a year later. It's cocoanut and looks as good now as the day it came from the bakery. It's a permanent "prop," I guess, for we can't bear to throw it away.

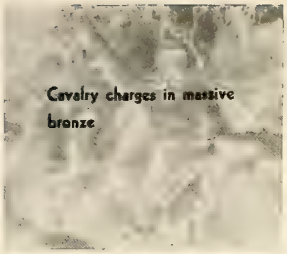
With a script, you can check your locations and prepare a location list, which is one of the most useful time saving devices in a motion picture production ever invented. You will, of course, have gone here and there and lined up perfectly beautiful locations before you have begun to shoot. Plan your locations, however, so that you won't have to go a second time to some ideal, but rather inaccessible, spot for a short but very important shot which should have been taken with six other scenes earlier in the story.

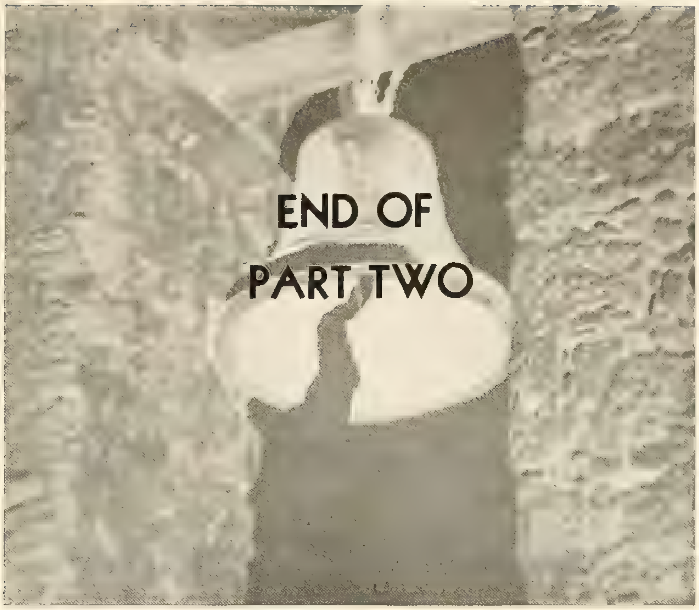
In the production of *Chronicle*, we found ourselves in need of a court room. The script called for a railing, such as that which runs across the front of a jury box. Along the top of this were to file six hands as their owners went out for deliberation, and several scenes later they were to file back, the foreman's hand carrying the papers sealing the prisoner's fate. Besides this, we needed a desk and mallet for the bailiff to call the court to order and a judge's desk dressed with official looking documents. We went about for days seeking a railing attached to anything—front porches or stair landings—in homes or offices of friends. Then, like the sound man who had long sought to produce the sound of water gurgling through a trough only to find finally that water running through a trough did the trick, we looked in a real court room.

We plucked up our courage and approached Judge Robert H. Scott, of the Los Angeles Superior Court, on the subject of borrowing his court room. To our [Continued on page 188]



Scene and credit title enlargement from "Chronicle"





Frame enlargements by C. R. McLendon, ACL

Cine frames may be enlarged easily with reverse values for use as backgrounds in titling with positive film. The lettered frame above will fit a small title making set and is ready for use.

Easy titling

C. R. McLENDON, ACL

"HEY, LOOK! It's a hatrack," jeered the Tampa amateur, who has little or no patience with makeshift apparatus.

"It's nothing but a hatrack—" he chanted. (Tune: *It's nothin' but a nothin'* from Disney's animated cartoon about the flying mouse.)

"It works," I insisted. And, from that day to this, the titling method has been known as the hatrack system, although the hatrack is the least essential part about it.

I always had envied those titles with crisp white lettering seemingly suspended against a mellow photographic background. "Art" titles, I had heard them called. So I started out to make one—like this:

I projected my Washington, D. C., reel until I found a likely frame. It was a nice pictorial frame in keeping with the general theme of my picture. It depicted one of the sculptural masses of the Grant Memorial, a bronze cavalryman on a bronze horse charging with bronze sword upraised. It was on the dark side, with no bleak whites, no sky. White lettering, I knew, would stand out best if it had no other crisp whites with which to compete.

From my still dark room I borrowed a 3¼" by 4¼" printing frame and affixed an eye screw in the center of one of the long sides. I looked around to find something to hang it on. Almost anything would do, I thought—an old apple crate, a cedar ice bucket or a kitchen chair, anything into which I could drive a nail. The storage closet, however, yielded up an ancient upright wooden costumer. Just the thing, I thought.

At about the height of my projection lens I drove a nail. On it I hung my printing frame, a piece of bristol board gleaming in place of the usual glass. Certainly it was a simple matter then to project my frame on this tiny screen. By moving the hatrack back and forth, I managed to throw an image about equal in size to the opening of my titler easel. And, by holding my eye as close as possible to the frame, I managed to get a needle sharp focus. So far, I thought, so good.

I snapped off the power of my projector. With the machine in darkness and only a red safelight glowing overhead, I slipped a sheet of bromide enlarging paper into the printing frame in place of the bristol board. Then I snapped on the projector, making sure to keep my hand before the lens so that no light could strike the sensitized paper. Then, as quickly as I could, I raised and lowered my hand, emulating as nearly as possible the action of a camera shutter. Anyway, I had exposed my bromide paper. Then I again plunged my projector in darkness and thought for a second.

Cine frames make title backgrounds by a novel method

This is not to be a salon print, I argued with myself, so any old paper developer would do. I rummaged around until I found an MQ tube, one of six I had bought for a quarter nearly a year before. I stirred its contents into eight ounces of water. and into an adjoining enameled tray I put a quantity of acid fixing bath. I plunged my exposed paper into the developer and, with the aid of my red lamp, kept a wary eye on its action. I suspected that success or failure depended on quick shifting to the fixing bath at the moment the image reached the proper density.

I had a vague idea of the type of print I wanted. I had exposed from a frame of reversal 16mm. film. Hence, the print would be a negative with light tones in the places where the film had been dark, and vice versa. I wanted a fairly flat print —no crisp blacks to create harsh highlights in the finished title. A second passed—two—three. Suddenly my image seemed to leap out at me. Obviously, the print had been overexposed. No wonder, I thought—a 400 watt lamp with only a slow right hand to serve as a shutter. But, possibly, this overexposure was exactly what was needed. The image seemed to develop all at once—no gradual progressive building up of lights and shadows. That would have meant failure.

Quickly I transferred the print, now somewhat gray, with the darkest tones no darker than the middle tones of the usual photograph, to the fixing bath. After a minute or two I switched on a Mazda.

"How does it look?" I asked the Tampa amateur.

"Terrible," he announced. "Let's give up."

However, while the print was being washed and partially dried, I got down a font of 14 point Kabel capitals and lower case, a type possessing, I think, about the best face there is for movie titles. I set up the line:

Cavalry charges in massive bronze

I inked the platen of the seven dollar toy printing press I had repossessed from my six year old son when he insisted on inking everything in the house. With the type in place and black with ink, I drew an impression across the face of the print, now nearly dry. The black letters lay opaque and glistening against the grays of my

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Choosing sound for films

JAMES W. MOORE, ACL

Principles which govern selection of accompaniments

SOON after one has equipped himself with a double turntable sound system (as described in *Added sound* in the February MOVIE MAKERS), he faces the question of how best to use this new adjunct to filming entertainment! What to put on those two inviting discs? What to bring out of the waiting speaker? It is a nice problem.

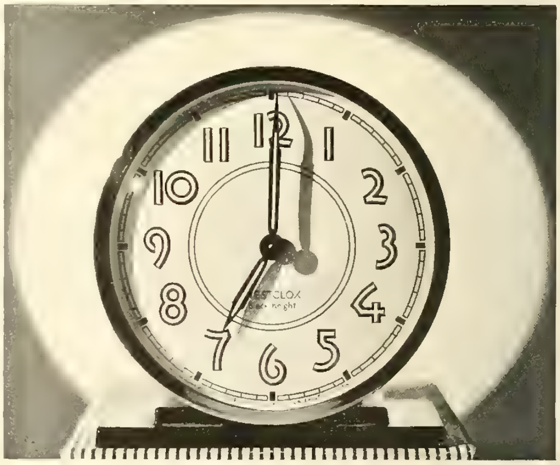
We know, of course, that there are three obvious ingredients which can be used in making up this new dressing for the basic element, the motion picture itself. These are musical accompaniment, sound effects and narrative comment. How much shall we use of each and how shall we mix them? But, even more primary than these questions is the natural one of how to select them in the first place. Finding the sound effects is easy, although you won't discover them in your favorite record shop. Simply drop a card to the companies listed at the end of this article. Either there will exist a record carrying the sound you want or there will not—and that's that.

But selecting records to be used for musical background is something else again. Frankly, we would be hard put to it to name a dozen pieces of music by title and say that this one will go with such and such a picture, that with so and so. Perhaps you might be, too, but don't despair. There are ways of getting expert help. Firstly, you can try out the suggestion (made in a recent *Clinic* note) of screening your film for a well informed dealer in the local music and record shop. He should be glad to try his hand at this new form of musical selection, and the resultant purchases will amply repay him for the favor he has done you. Secondly, run over your list of friends and acquaintances, thinking of them from the point of view of musical knowledge. Surely, one of them plays the piano, the violin or has interested himself in concerts and recitals. From his familiarity with many of the standard musical works, you can get just that start on the subject which is so needed.

Granting, then, that you yourself are familiar with available music or that you get adequate help in the matter, what are some of the standards of good showmanship that will guide us in using those pieces selected? Possibly the one most often overlooked is the advice not to change the flow of the music too often. It is natural, at first, to feel that, if a little musical accompaniment helps a film, a great deal would help it more. By and large, this is incorrect, since recurring changes in the tunes and recurring breaks in the moods that they stimulate are distracting rather than entertaining. One should aim, therefore, both in one's selection of themes and in one's editing of the film, to provide well rounded musical and motion picture sequences.

On the other hand, this does not mean that the home showman should content himself with repeating one piece over and over for a reel. Nor should he permit his scoring to lapse into a monotony occasioned by the use of but one style of music—whether it be waltzes, marches or choral selections. A well spaced variety, designed to fit as smoothly as possible with the sequences it accompanies, should be the aim. In working toward this, the turntable projectionist will soon find two further points to keep in mind! First, for the most part, it is undesirable to mix a number of differing executions of music (dance bands and symphony orchestras do not blend well, for example). Second, where possible, it is often highly effective to work out some simple use of the "theme song" idea, where a certain strain of music recurs a number of times [Continued on page 188]

R. I. Nesmith and Associates



R. I. Nesmith and Associates

The alarm clock is an available and useful sound effect

Let it rain!

CLARA L. BROCK, ACL

A filming hazard may be turned to interesting uses

THERE comes a moment in the experience of every movie maker when he has to face the problem of rain. It may be when he is filming at home, on one of those rare days when his time is absolutely his own; it may be when he is making a travel reel that he probably will not be able to undertake again; or it may be when he is shooting some important event that will not be repeated.

Whatever the occasion, no movie maker will escape rain as a photographic hazard. The more timid and fatalistic souls will say that it just was not meant to be and will put their cameras away with a sigh; but the more adventurous cameramen will remember that they have had some rank failures when the sun was shining brilliantly and will take a chance in spite of the rain.

Some years ago, before panchromatic film was on the market and when exposure meters were not the standard equipment of cine travelers, one movie maker took a trip through Norway. It rained on all but three of the days he was there. But he was certain that he would never again find himself in Norway with an equal amount of leisure, and so, rain or no rain, he decided to do his best.

He reasoned out the exposure problem in the same way he had approached other exposure questions in fair weather. These are his conclusions. Even though it was raining in torrents, it seemed to be lighter than just before the rain descended; therefore, the open water must have the same effect on a scene as it would in sunlight, but to a lesser degree. Wet surfaces would act as mirrors; consequently, streets and buildings would be lighter than on a dull, dry day. He figured that light from the icy surfaces of glaciers and from snow on the mountains would be reflected upward to the low hanging clouds and would then be thrown downward. He decided that, with all these factors to aid him, an *f*/3.5 exposure would do the trick—and it did.

It is surprising how few difficulties he encountered when filming in the rain. While much of the shooting was done in open country, he had no trouble whatever in keeping his lenses dry. Good sunshades helped considerably, but there was always the lee of a rock, the side of a barn, a porch, a doorway, a tree or the deck of a boat, where he could get sufficient protection. Some shots were taken through the windows of automobiles, restaurants, hotels and trains. Not once did he find it necessary to have an umbrella held over the camera—but he was as careful not to shoot directly into the wind. Only one of these shots showed the slightest effect of moisture on the lens, and this was caused not by rain but by the spray from a thundering waterfall.

He did take the precaution, however, to wipe his lenses with cleansing tissue both before and after every shot. He also meticulously kept his lens cap on between shots, since he was not carrying the camera in a case when in the field.

Filming on a dark, dry day is a real problem. All nature is flattened out. Highlights and dramatic shadows disappear. Everything absorbs what little light there is, while color becomes dull and monotonous. Shots taken in this kind of weather try the skill of the most experienced; but, the minute it begins to rain, there is a new beauty in nature. The minute things become wet, they act as reflectors and are a great asset to photography. Wet surfaces are covered with highlights, and reflections take the place of shadows for dramatic effects. All the light that is available from the sky is caught up and thrown into most unexpected places, and color becomes lush and mysterious.

Dorien Leigh from Black Star

Rain on the window pane will make a cinematic sequence

The things to watch out for when filming rain are the direction of the wind, shelter for the camera, the amount of light reflected from wet surfaces and the pattern which that light makes within the camera field.

Numerous subjects lend themselves to rainy day filming, and many of them would not be so interesting as cine material during fair weather. Water in any form or place, and in almost any kind of light, is decorative. Even a mud puddle, with its moving pattern of lights and darks, can make a thrilling design on the screen, especially when it is accented with the rhythm of raindrops.

Everybody knows that the ideal thing is to have a plan upon which to build a continuity, but not all movie makers like to bother with making too elaborate plans. Rainy days should be invaluable to them, for it is easier to give continuity to pot shots of rain than to any other subject. Every shot will have a common factor—namely, rain. This alone will give a certain continuity to the film.

Pot shots of rain can be woven together by the repetition of a single word in the titles, as: *The rain beat upon the flowers until they lay exhausted on the ground. Rain beat a symphony upon the roof. The rain beat down upon the pond, and even the ducks sought cover.* The rhythm of the repetition can be used to emphasize the rhythm of rain itself.

For those foreminded people who plan ahead, a beautiful and amusing film could be built around the adventures of a pair of rubbers or boots, as they travel on their way from the shoe store to the ash can. For instance, a film could start with a smartly dressed girl on a city street. She suddenly stops, looks up to the sky and holds up her hand. Quickly she puts up her umbrella and rushes to a shoe store. The next shot could show her leaving the store, and a closeup of her feet would reveal a new, shiny pair of rubbers. Then would come the cine studies of rainy days, and closeups of the rubbers, in an increasing state of disintegration, would be inserted every now and then throughout

[Continued on page 184]

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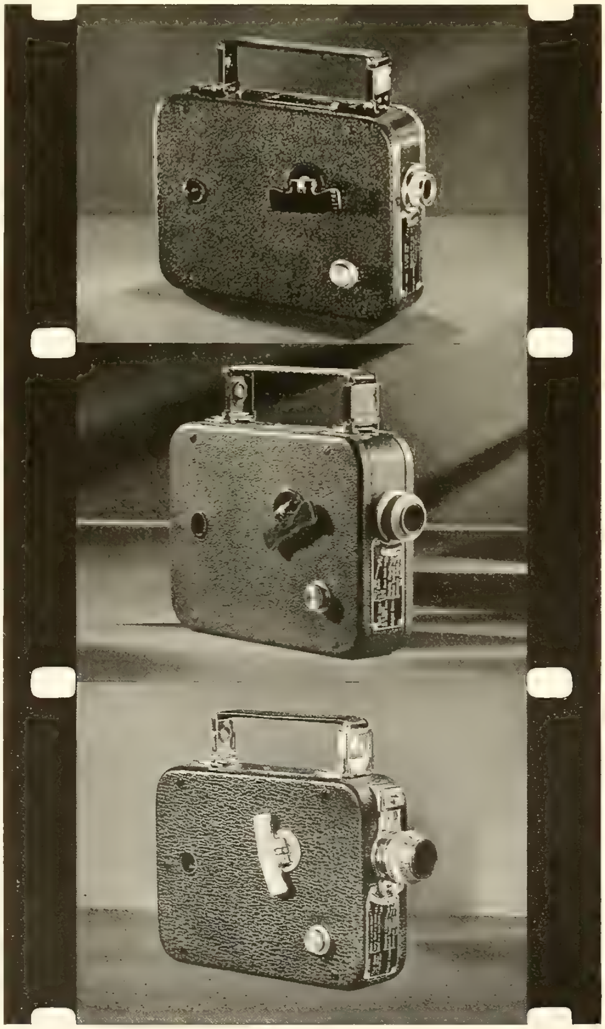
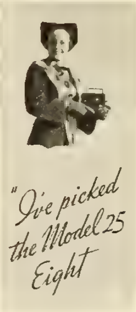


"The Eight
Model 20
is my choice

...its f.3.5 lens will get the scenes I want in black-and-white or Kodachrome."

SMALL wonder this $34.50 Ciné-Kodak is the fastest selling "Eight." The "20" is fixed focus—objects from a few feet distant to infinity are *always* in focus. It offers the popular built-in Ciné-Kodak exposure guide, has a secured winding handle and an automatic footage indicator. A dual-purpose carrying strap snaps flat against the case when not in use—raised, it provides a full-vision eye-level finder. Carrying case, $3.50, extra.



...the faster f.2.7 lens of Ciné-Kodak Eight, '25,' makes better pictures in poorer light."

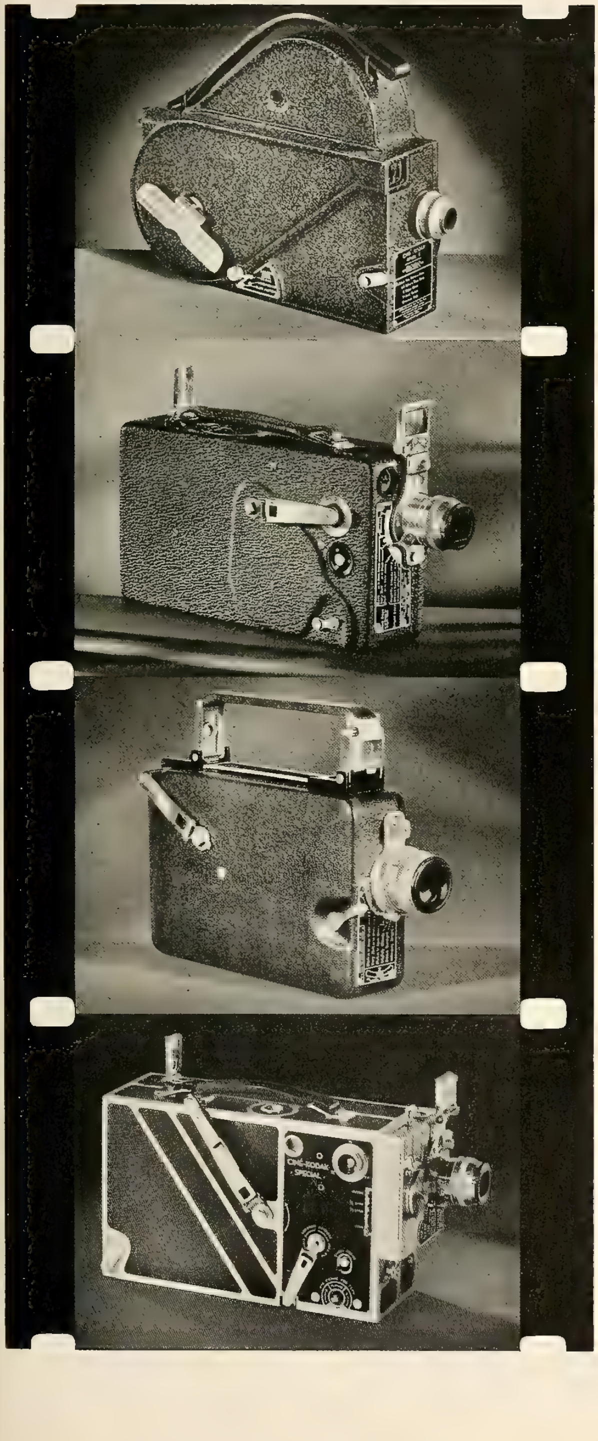
OTHER than lens equipment, the Model 25 is identical to the Model 20. The faster f.2.7 lens of the "25" is rightly regarded by many as being well worth the $10.50 added cost in view of the increased movie-making range represented by this greater lens "speed." This advantage is particularly helpful when making movies indoors where a larger lens aperture means fewer lights. The Model 25, with f.2.7 lens, $45; carrying case, $3.50 additional.

"The Model 60
Eight for me

...its ultra-fast f.1.9 lens gets the shots that 'wait' for no movie maker."

CINÉ-KODAK Eight, Model 60, is a beautifully fabricated little camera fitted with a Kodak Anastigmat f.1.9 lens focusing down to 2 feet, which is interchangeable with a 1½-inch telephoto lens (extra) which magnifies objects three times. The exterior of the Model 60 is finished in two-toned gray cowhide and brilliant chromium; the interior has an engine turned finish remindful of a fine watch. $71.50; $82.50 with combination case.

ALL THESE CAMERAS MAKE MOVIES IN GORGEOUS FULL COLOR WITH KODACHROME FILM . . . NO EXTRAS TO BUY, NO GADGETS, EASY TO MAKE AS BLACK-AND-WHITE



"The 'E' for me -and the bigger 16mm. Movies

...it offers beautiful slow-motion studies of action shots, too."

CINÉ-KODAK E offers many features commonly found in cameras priced far higher. The "E" is fixed focus. It may be operated at any of three speeds—Normal, Intermediate, or Slow Motion. The "E" loads with any of five 16 mm. Ciné-Kodak Films, has an exclusive enclosed eye-level finder that shows both image and footage. Its angled, single-plane design provides ample finger room for loading. Only $48.50; $56 with combination case.

"The Model K suits my needs exactly.

...it's just big enough to hold comfortably —and dependable as the day is long."

THE famous 16 mm. Ciné-Kodak K is a hand-threading camera taking 50- or 100-foot film rolls. It may be operated at half-, or normal speed. Besides its full-vision eye-level finder, it has a reflecting waist-height finder. Its standard Kodak Anastigmat *f*.1.9 lens is interchangeable with six telephotos and a 15 mm. wide angle lens for obtaining a greater breadth of view in close quarters. With *f*.1.9 lens, $88.50. With combination case, $100.

"This camera is a perfect little gem.

...Magazine Ciné-Kodak is so small I can carry it right in my pocketbook."

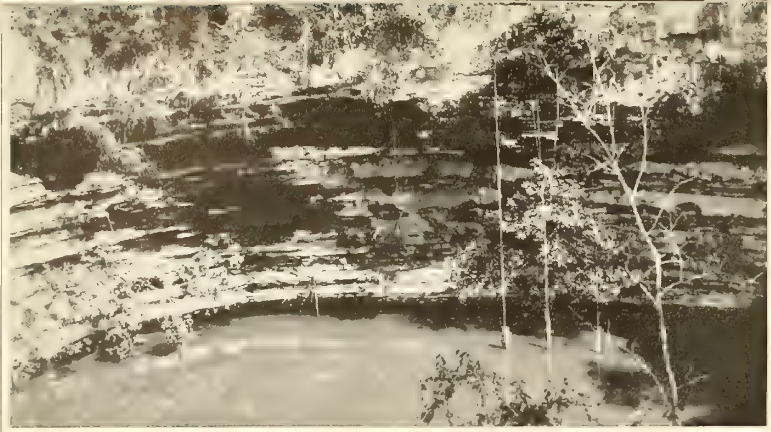
NO threading. Ciné-Kodak "Pan," Super Sensitive "Pan," and the two Kodachrome Films come in magazines. Slip in a magazine, close the cover. Take out a magazine —wholly or partly exposed—slip in another. Not even a single frame need be wasted. Three speeds—8, 16, or 64 frames per second. A gentle pulse button keeps you posted on scene length. The standard *f*.1.9 lens is interchangeable with six telephotos. $125; $137.50 with de luxe case.

"Tops in the 16mm. field

...Ciné-Kodak Special offers 16 mm. movies at their finest."

REFINEMENTS of the basic model include ground-glass focusing with all lenses, adjustable-opening shutter, reverse take-up, mask slot, revolving lens turret, interchangeable film chambers, speeds from 8 to 64 frames per second, individual foot meter, single frame counter, single frame release button, one- and eight-frame hand cranks. Accessories offer still further versatility. Ask for the free Ciné-Kodak Special book.

EASTMAN KODAK COMPANY, ROCHESTER, N.Y.



Photographs by T. A. Willard, ACL

Chichen-Itza's sacred well

At the left is the sacred well and, at the right, the author, T. A. Willard, ACL, who has made extensive records, still and movie, of Mayan archeological treasures. Below is a golden crown found in the well.

T. A. WILLARD, ACL

WITH me, movie making is an accessory hobby. It is an important and continuous interest but an accessory, nevertheless, to my main avocation—exploration among the ruined cities of the Itzas and Mayas. But so flexible and adaptable is movie making as a hobby, and so useful and precious are the records that may be made with it, that I find that the secondary interest has become so interrelated with the primary one that it would be almost impossible to separate them. On the screen, I can review at will the exciting discoveries of years ago; I can recreate those scenes as I once saw them and I can study objects and carvings that have since disappeared.

Thus I have preserved on film much of what time has left of the cities of the Itzas and Mayas who, at one time, as an old Spanish historian has said, populated the land with so many towns and villages that the whole country looked like one great city. This account is considerably exaggerated, no doubt, but it is well known among scientists that there exist today more than a hundred groups of ruined villages and cities in the peninsula of Yucatan.

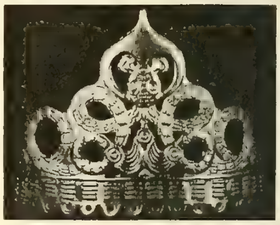
Chichen-Itza is the best known of the ancient cities, largely because of the work of restoration carried on by the Mexican Government and the Carnegie Institution of Washington, D. C. This work involves replacing fallen stones into the positions which they originally occupied. The great pyramid of Kukul-Can today appears exactly as it did when it was built by the great master who gave it his name.

But, at the time when I first saw Chichen-Itza, there were no good roads in the country, and those that did exist were chiefly used for transporting supplies. Things have changed materially in the last thirty years. Now we have a splendid macadam road to Chichen-Itza from Merida, the capital, and the distance can be covered by automobile in three hours or less.

The greatest adventure of my life, which gave, indirectly, enormous impetus to my still photography and to the movie making that was to come later, occurred in Chichen-Itza when the ruins were practically buried in a jungle growth.

I had become interested in Chichen-Itza through reading, in my youth, *Incidents of Travel in Central America and Yucatan*, written by John L. Stephens. I never forgot the thrilling stories related by this writer. Some years later, I saw a statement in a newspaper that Edward H. Thompson, then the youngest consul in United States service, had purchased an abandoned plantation in the center of which were the ruins of Chichen-Itza. Mr. Thompson's name, at that time, meant nothing to me, but the name Chichen-Itza brought to mind the wonderful tales of adventure in Yucatan that I had read. So greatly were my interest and curiosity aroused that, at the first opportunity, I took passage on a Ward line steamer for Yucatan.

How famous Mayan explorer and cine traveler set out



Arriving in Merida, the capital of Yucatan, I heard that the newspaper article was correct, so I continued on by train to Zitas, which was the point on the railroad nearest to the ruins. From that town, I traveled to Chichen-Itza in that conveyance of torture, called the *volan*, a two wheeled, springless cart drawn by three mules. I was jounced and bumped over rocks and boulders for fifteen miles, and finally I arrived at the plantation house of Edward Thompson. From him I received a most cordial welcome, the beginning of a great friendship which endured for many years.

After a dinner of tortillas, black beans and coffee, we retired to the front corridor of the plantation house which he had rebuilt after burying the skeletons of eleven of the former inhabitants who had been murdered by the *sublevados*, or unconquered Indians of the south. It was one of those perfect evenings which are experienced only in the ancient land of the Itzas and Mayas. In the old city, a peculiar sensation comes over one at that time of day. The air is balmy, there are no mosquitoes or other insects to bother, and one seems to be at peace with all the world. A friend of mine calls it the caressing hour.

We had been talking about various things, when Thompson gradually became silent, engrossed in deep thought. He seemed to be revolving something in his mind. I knocked the ashes out of my pipe, which awakened him from his revery, and he asked if I had heard of the sacred well in Chichen-Itza. I told him that I had read that there was an ancient well in the ruins.

Then out of the air came the startling words, "In that monstrous water sink is a great treasure of gold and jewels."

I sat up suddenly and looked at him inquiringly. "How do you know this?" I asked.

"I know it," he answered, "for two reasons. Bishop Landa practically said so in his history of Yucatan. The other reason you will hear about later."

With these words, he took from his pocket a small object and handed it to me with the suggestion to try it on. It was a gold ring on which there was worked a representation of a peculiar face. The ring just fitted

[Continued on page 190]

News of the industry

RUSSELL C. HOLSLAG, ACL

Film storage ■ Neumade Products Corporation, 427 West 42nd Street, New York City, working in cooperation with a large industrial film producer, has evolved an effective design for a self contained steel storage cabinet for 16mm. films. The cabinet, which now may be obtained from the manufacturer, is equipped with upper and lower sections that together give storage space for eighty 400 ft. reels in cans. The cans are spaced by wire separators, and there is an index card holder for each. At a convenient height, there is provided a steel drop leaf which, when open, furnishes a clear working space. Rewind and splicer may be mounted permanently on this table, if desired. Two metal drawers for holding accessories are fitted to the cabinet just above the work table. Additional metal storage units, holding twenty reels each, are available to fit, one above the other, at the top of the cabinet.

Keystone 8 ■ A new 8mm. camera that will take either double 8mm. or single 8mm. film spools is the Keystone Model K-8, made by the Keystone Manufacturing Company, 288 A Street, Boston, Mass. In this camera, the gate is so constructed that either double or single eight film will run correctly in the focal plane, and this double adjustment, of course, extends also to other parts of the film travel. The single 8mm. reversal film may be had on daylight loading spools in thirty foot lengths, at a list price of $1.45.

Triax for movies ■ A collapsible cine tripod, designed along the same lines that won popularity for the lighter, still camera model of the same name, is the new Triax Cine Tripod, sold by Burleigh Brooks, 127 West 42nd Street, New York City. The tripod legs are made of aluminum, in four sections, and, when extended, are satisfactorily rigid for cine use. A thumbscrew releases the first section, while the others spring into place automatically when a spring locking device is pressed. Closed, the Triax is twenty one inches long, and it may be extended to about sixty inches. The weight, including the head, is three and one half pounds. The legs are rubber tipped, and the top is provided with "pan" and tilt adjustment especially adapted to movie work. Complete information may be had from Burleigh Brooks, at the address given.

RCA sound additions ■ A three stage, 110 volt A.C. amplifier, working with a crystal microphone, has been announced as an accessory available for the Studio Model of the RCA 16mm. sound camera, sold through the Bass Camera Company, 179 West Madison Street, Chicago. A three stage, battery operated unit also may be had, which gives, for field work, complete independence of line power supply. A twelve volt, battery operated motor drive is another accessory which, in conjunction with 200 and 400 foot magazines, makes possible continuous operation of the camera.

Weltini ■ A new miniature camera for "stills" on 35mm. film is featured by Burke & James, Inc., 223 West Madison Street, Chicago. The instrument, called the Weltini, may be had with a variety of fast and medium fast lenses. It has a self positioning device which places the focus automatically at infinity when the camera is opened. A new type of shutter release is also incorporated, whereby the shutter may be operated by a trigger without jarring the camera. A coupled range finder, which functions as a view finder as well, is built in. At one loading, the camera takes thirty six pictures of double frame size.

Answers the query "What's new?" for amateur and dealer

Heaton aid ■ All members and friends of the Amateur Cinema League, who are making cine records of the Coronation celebrations in London, will be welcome visitors to the West End establishment of Wallace Heaton, Ltd., 127, New Bond Street, W.1, and also at City Sale and Exchange Ltd., 59/60, Cheapside, E.C.2. At both addresses, films will be handled for prompt dispatch to the processing laboratories, and screening facilities for test shots are offered.

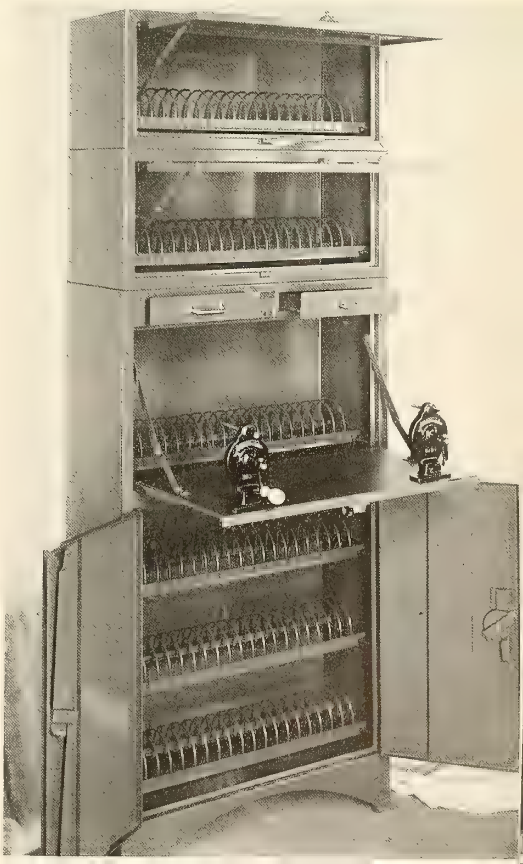
N. Y. in one reel ■ There is now available a new, one reel version of the popular 16mm. film, *The Real New York*, offered by Hartley-Leonard Productions, 210 West 78th Street, New York City. The new, single reel version, edited from the two reel offering, displays the highlights of the metropolis and still maintains a smooth continuity.

Beatty back ■ The many friends of Albert M. Beatty, manager of the non theatrical division of the International Projector Corporation, will be glad to learn that he has recovered from his recent illness and has now resumed his duties at the

[Continued on page 191]

A storage cabinet for film built by Neumade Products

Neumade Products Corp.



"MY! HOW CLOSE YOU WERE!"

Close? Far from it! It's merely that a Wollensak Cine Telephoto Lens brought him so near. What distinctive, beautiful shots you can get! What intimate close-ups! Here's a lens that adds humor, variety and a new thrill to your shots.

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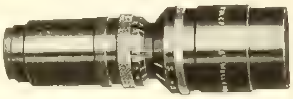

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"DEALERS in DEATH"
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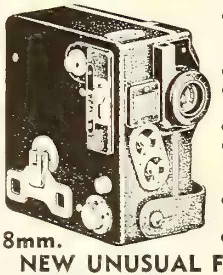

- Powerful Spring Motor
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- Single Frame Exposures
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8mm.

NEW UNUSUAL FEATURES

● Change from normal to slow speeds, and vary aperture while shooting ● Footage indicator and lens aperture visible through view finder ● Fitted with F:2.5 and F:1.8 and telephoto lenses ● Magnificent for color work ● Loads with 25 feet standard 16mm. film—rerun for 8mm. ● Built like a fine precision watch ● Very silent ● No protruding parts ● A sensational 8mm. camera—see it first.

BURKE & JAMES, Inc.
223 W. Madison St. • Chicago, Ill.

Closeups — What filmers are doing

RAYMOND O'CONNELL, ACL, of Oakland, Calif., wins the gold star this month for the striking transition which he has woven into the pleasant fabric of his *Beach Holiday*, a two reel, 8mm. Kodachrome record of a seashore excursion. Early in the film, he and Mrs. O'Connell are shown making their happy preparations for the day's fun. From the medium shot which discloses them bustling about the family kitchen. the camera slowly tilts downward to rest on a full frame closeup of the open picnic hamper, now nearly packed. Then, seemingly without a break, the view tilts upward once more. Beyond the hamper's cover, the kitchen has vanished, replaced smoothly by the sunny sands of the beach! It's all pretty swell and gave us a little shiver of delight when we first saw it on the screen.

MOVIE making visitors to England for the Coronation and during the summer should be happy to learn of the generous offer of Charles Istead, ACL, of the Istead Cinematograph Service, in Birmingham, which will welcome all readers of this magazine to its projection rooms and editing desks. Specific advice on local movie making problems also has been proffered by Mr. Istead to the visiting amateur.

FROM Ormal Sprungman, ACL, comes a report of how one amateur broke himself of the tempting habit of camera movement. "Here in Minneapolis," writes Mr. Sprungman, "Henry Dahl has pasted atop his camera view finder a strip of paper bearing the simple warning, *Do Not Pan!*" We relay this motto to the manufacturers, to be etched permanently into the view finder of every camera put on the market.

AS the great Lion's Gate Bridge, spanning the mouth of Vancouver's harbor, slowly finds its way from shore to shore during the next year or two, Donald Owens, ACL, of that British Columbian city, will record each important phase of the event in 16mm. Kodachrome. Although Mr. Owens intends his film to have a broadly educational value, it is planned primarily from the human interest point of view and will definitely not be an industrial record picture. Man's needs back of the bridge, and man's skill in constructing it, will be the *leit motif* in this essentially dramatic treatment of a great engineering feat.

WORLD WAR posters, collected by W. P. Kerwin, ACL, while with the A. E. F. in France, are now preserved for posterity at the Iowa State Historical Building, in Des Moines, and memory of the collection has been preserved for Mr. Kerwin in a two reel, 8mm. record which he has made of the posters. Representing the propaganda in art form of Great Britain, France, Germany, Russia. Italy and Poland, Mr. Kerwin's unusual collection is reported to be only less complete than those of the Smithsonian Institution, in Washington, and of Princeton University, in New Jersey.

F. R. CRAWLEY, ACL, of Ottawa, Canada, has us up a tree when it comes to telling you what we liked in his delightful *Glimpses of a Canoe Trip*, a one reel, 16mm. color and monochrome record. Fundamentally, it's the inherent human interest of his treatment, which concentrates throughout on the chaps making the trip rather than on the vast (and to us slightly monotonous) scenery. The film's simply packed full of closeups—men's faces poked out of sleeping bags, men's hands on a fishing rod, men's bacon and eggs sizzling in the pan. When the final sunset fades off the screen, believe me, you know mighty well the deep feeling of enjoyment which the four chaps had in their trip.

AS a sort of godmother to David Ozzie Nelson, baby son of songstress Harriet Hilliard and bandleader Ozzie Nelson, Ginger Rogers likes to keep up on the youngster's progress, even though he does live in New York City and she in Hollywood. And she is doing it through 8mm. movies, specifically made for that purpose by smiling Holly Humphreys, ACL, first trumpet man in Ozzie's band. Friendship between Miss Rogers and Mrs. Nelson ripened, of course, while both were playing with Fred Astaire in *Follow The Fleet*.

EIGHT millimeter filmers who may be interested in scenes of the United States Army, record studies of southern Texas or general scenic views of that region should get in touch with Lieutenant John F. Duncan, ACL, 82nd Field Artillery, Fort Bliss, Texas. He has signified his interest in swapping footage with other Eight filmers and awaits your descriptions of what you have to offer.

IF you have been lucky enough to find a copy of the new, pictorial *Life* on your favorite newsstand (or any newsstand, for that matter), you might want to try the suggestion offered by Roger F. Miller, of Berkeley, Calif. He sees a vivid possibility for amateur compilations of pictorial reviews in the *March of Time* style, using for sequence titles suitable headings garnered from *Life's* pages, such as: *Speaking of Pictures; Science, Facts and Faces; The Camera Overseas; Life on the American Newsfront; Life Goes to a Party; Movie of the Week; Private Lives.*

Amateur clubs

[Continued from page 169]

New Haven newsreel ■ *Hill House Highlights*, a 16mm. newsreel production of the Photoplay Club of New Haven High School, was reviewed recently at League headquarters, during a visit by Donald A. Eldridge, faculty adviser of this new producing group. Among the students who took a leading part in the film's making were William Kelly, Wallace Rosenthal, Ruth McClelland, Herbert Alpert and Henry Straus. Kenneth E. Nettleton, ACL, Thomas Richardson and Albert J. Harder are given credits by the club for their cooperation with the school's project, as well as Henry Busse and Louis Schaefer, of New Haven's Paramount Theatre, who aided materially in planning the film's musical accompaniment by the high school orchestra.

Members' films ■ In accord with their long established policy of "compulsory" presentation of films by each of the members in rotation, the Mount Kisco Cinemats recently have seen 200 feet of 16mm. film on airplanes in California, by Walter Fowler; 100 feet of 16mm. film on a trip to the Adirondacks, by Gordon Gorham; a picture concerning his home in Greensboro, N. C., by Norman Garrett; nearly a full reel of a Kodachrome industrial on Clairol, by Robert F. Gowen, ACL; a half reel subject on manual training, by Kenneth Fish, ACL, and F. A. Rickes; a 100 foot roll of the family Christmas, by Clifford Orr, ACL; 200 feet of odd shots, by Harold Park. Also presented on late Mount Kisco programs have been *Egyptian Travelog*, by Sidney Moritz, ACL, and *In The Beginning*, by Fred C. Ells, ACL, both from the League's Club Library. Mr. Garrett has been appointed chairman of a recently formed committee to consider the subject matter possibilities of a proposed club production.

Manchester's tenth ■ Marking its tenth year of continuous activity as an organization of amateur movie makers, the Manchester Film Society, in Manchester, England, presented at its annual show this year subjects selected entirely from the individual work of its members. They were *Canoeing*, 8mm., by Maurice Rothwell; *Members' Personal Films*, assembled by R. O. Harper; *Wings at Woodford*, by J. C. W. Houghton; *Belle Vue*, a compilation of members' shots in the Manchester Zoological Gardens, assembled by J. K. Clayton; *Northern Spain*, by Mr. Clayton; *A Townsman in the Country*, by W. E. Batt; *N'Gomi*, by Ruth Stuart, ACL; *Personal Films in Color*, assembled by

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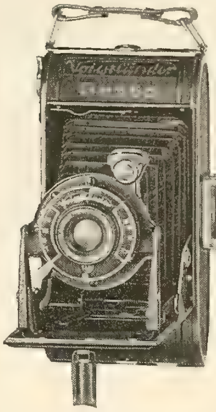

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E. A. Cooke. Projection was in the charge of Mr. Cooke, with R. G. W. Ollerenshaw assisting in charge of sound reproduction. Mr. Clayton serves this veteran group as president, Douglas Fairbanks, jr., is vicepresident and Peter A. Le Neve Foster, ACL, secretary.

New in Ontario ■ In Toronto, Canada, a small group of amateur cameramen interested in practical filming have banded together in an intimate body known as the Lakeside Movie Club. Harold W. Cronk, ACL, is the first president, Olive M. Love, vicepresident, and W. E. Blackhall, ACL, secretary treasurer.

S. F. listens ■ Now meeting in the quarters of the California Camera Club, members of the Cinema Club of San Francisco recently attended a varied program which included demonstrations of several new cine accessories, by Henry Rief, of Hirsch and Kaye; a discussion of Kodachrome exposure with auxiliary lenses, by Donald H. Miller; a screening of topical reels of the Bay Bridge and a recent San Francisco fire, by Myron Bird. E. G. Petherick, ACL, is the new president.

See home theatre ■ At a late meeting, members of the Sherman Clay Movie Club, in San Francisco, had the opportunity of seeing in action the new home movie theatre and social room recently opened in the residence of their club secretary, A. Theo Roth, ACL. Among its features are a completely equipped dark room; built in projection facilities; a permanently installed screen of large size, complete with draw curtains and footlights. Members' vacation reels and record films of the Bay Bridge opening were screened on a program which included discussions of film emulsions by West Coast experts from both the Gevaert and Agfa Ansco companies.

Première ■ *East Coast*, exciting Ten Best award winner for the Rockville Cinema Club, and *Broadway Interlude*, an earlier production by this same active group, were given their premier public screening recently before enthusiastic audiences gathered in Rockville Centre, Long Island. Reported as successful in every regard by club president Harry S. Smith, ACL, the première was given accurate and impressive coverage by the *Nassau Daily Review*, local newspaper. The club already has a new production, as yet unnamed, in front of the camera.

Boise elects ■ From Idaho comes the announcement of an election of new officers for 1937 by the Boise Camera Club, as follows: W. O. Lemon, president; O. H. Herbig, vicepresident; Mildred I. Johnson, secretary treasurer. Although new in the field of amateur movies, this club reports gratifying success with its first year of programs.

In Sacramento ■ Serving the interests of both still and cine amateurs, the Sierra Camera Club, of Sacramento, Calif., recently has awarded its annual gold cup to president John Pardee, as winner of the highest number of points in the group's periodic contests in both fields of photography. Second and third awards were made to L. C. Hill and Edwin C. Rosenberg, ACL, respectively. *In The Beginning*, from the League's Club Library, was the feature of a recent cine program.

Union unites ■ The Union Community Camera Club, serving the interests of both still and cine photographers, recently has been organized at a meeting held in the Community Church, Union, N. J. First officers are Ernest DeHart, ACL, president; William T. Brabnac, ACL, treasurer; William E. Hanna, secretary; Roy M. Ferguson, historian; A. C. Ullrich, chairman of the bylaws committee; Arthur Dilly, chairman of the ways and means committee; the Reverend M. H. Webb, chairman of the publicity committee. Meetings are held on the second and fourth Mondays of each month, in the Community Church, and interested camera workers of the district are invited.

Jefferson City ■ This year, an amateur photoplay will replace the annual school play of the Jefferson City (Mo.) High School dramatic group, as the Cinema Club of that community joins with them in the production of its first film drama. By way of preparation, the movie group has been studying dramatic films from the League's Club Library, such as *Another Day* and *Pipe Dreams*. Member George Leonard has presented *Seeing America*, *The Kid* and *Who's Who in Jefferson City* on a recent program, which included an open study of scenarios by Beth Brown, ACL, as published in MOVIE MAKERS. The club's headquarters has recently been shifted to a model projection theatre in the auto service establishment of member L. N. Carmain, who installed this unusual feature for the presentation of publicity films related to his business.

New group ■ From Stockholm, Sweden, comes word of the organization, less than six months ago, of the Sveriges Filmamatorer, a society of amateur cinematographers. The first officers are Dr. Arna Zenk, president; Sven A. Hansson, ACL, vicepresident; Erik Bergstrom, secretary; Tore Edenberg, treasurer. Serving with them on the board are Thure Bergendahl and Sten Rennerfelt.

Egyptian film cautions

J. GANDY, ACL

EGYPT is a country of cloudless skies and continuous sunshine. It is only on the coast, and there during the winter months alone, that the sky becomes overcast to any degree. On the face of it, Egypt is a photographic paradise which should yield crisp and sparkling pictures on the screen.

Yet, contrarily enough, most amateur travel movies of Egypt are particularly lacking in these very qualities. They are flat and washy in appearance. Not only is this true of amateur work but also of the theatrical newsreels, which seem, in some instances, to suffer even more from the same difficulties. Naturally, living in Egypt, I see more local newsreel clips than would be included in European or American releases, and I can truthfully say that I have never seen any newsreel shot taken here that can compare with those taken of events in Europe and America, which often have been filmed under adverse conditions.

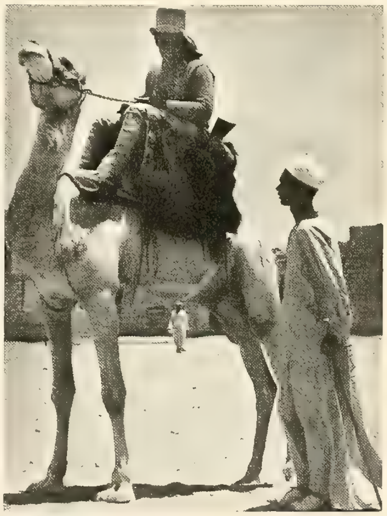
I set myself the problem of solving this mystery, with a view to correcting these same faults in my own work. I took experimental scenes at all times of the day and in all kinds of locations. In these experiments, I was very careful to work under the conditions that the average traveler would meet in his hurried trip through the country.

The first by product of my investigations was the decision that, for the ordinary traveler, who wishes to take quick sequences of subjects which come up during a tour, the fixed focus lens is the most suitable. I can cite numerous instances of movie making tourists in Egypt who have been attracted by some passing scene and who have used their cameras on the spur of the moment. The car must be stopped, or the party must wait while the camera is pulled out, and the scene is quickly shot. Under such circumstances, it is not surprising that many amateurs fail to set the focus correctly. In such cases, the fixed focus lens is foolproof.

In reference to the quality of the screen image, I found that views taken in the streets of cities or villages came out well and were pleasing to the eye. But, best of all were the scenes made in the parks where the view was under trees. The shots taken on the beaches required stopping down to *f*/16 or even *f*/22, and the use of a filter was imperative, while closeups or semi closeups of the natives required a filter to bring out the tones of their brown faces. The sequences taken out in the open under the brilliant sky were flat and without depth. They were generally disappointing, exhibiting the same lack of contrast that I find in the theatrical newsreels of Egypt.

Thus, I came to the conclusion that, to obtain pictures in this country which are in any way equal to those taken in more northerly places, it is absolutely essential to take them in a place in some way screened from the brilliant sun. One must steer clear of those scenes which are flooded with the strong sunlight which daily prevails in this country. I have found that the light filtered through trees produces the most pleasant results, and so I make a point to choose such places for my pictures. I can assure you that it pays.

In general, I found that from seven to ten in the morning and from four to five in the afternoon are best periods for filming. The time between ten and four is not satisfactory, as the sunlight is far too intense and, furthermore, the sun is too directly overhead.


Dorien Leigh from Black Star

When necessary to take open views in Egypt, use a filter

I found that, for average use in taking an open scene, which I suppose cannot always be avoided, the 2x filter is best but a 4x will be necessary for the beach.

However, if the amateur wants to get the best results, he must carefully choose a camera field that is in some way screened from the direct rays of the sun. The theatrical newsreel cameraman, on the other hand, is quite unable to do this, for he must photograph news events where they occur. Parades and similar affairs, in Egypt as in other countries, usually are conducted in open spaces, and hence the rather thin, flat type of picture inevitably is obtained.

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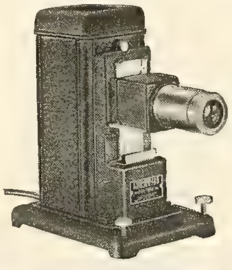
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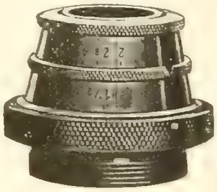

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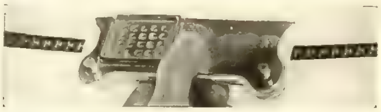

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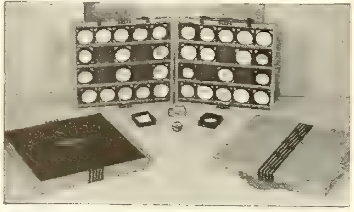

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How to use Kodachrome indoors

[Continued from page 164]

flood as two No. 1's. Be sure to measure or estimate carefully the distance from the lights to the subject.

There are other minor factors, such as variation in camera speed and drop in voltage, which many times do affect exposure. Often, some of these factors compensate for one another; however, serious errors in exposure may result when all of the minor variables accumulate in one direction.

Let us now turn our attention to the film and the effect of light on it.

Films used in ordinary black and white photography all have considerable exposure latitude. In other words, under average lighting conditions, it does not matter particularly if you judge the exposure correctly within two stops or not. The great latitude of these black and white films, together with the automatic printing feature in processing, renders an excellent picture under almost any average condition.

However, Kodachrome, like all other types of color film, does not offer the same latitude in exposure as does black and white. Therefore, exposures in color must be judged or estimated as accurately as possible. If a black and white film is slightly over or underexposed, the automatic printing in processing makes the necessary printing compensation, so that the resultant picture is satisfactory. But this automatic printing feature does not apply to Kodachrome, and so overexposure will appear too light and underexposure too dark when the film is projected.

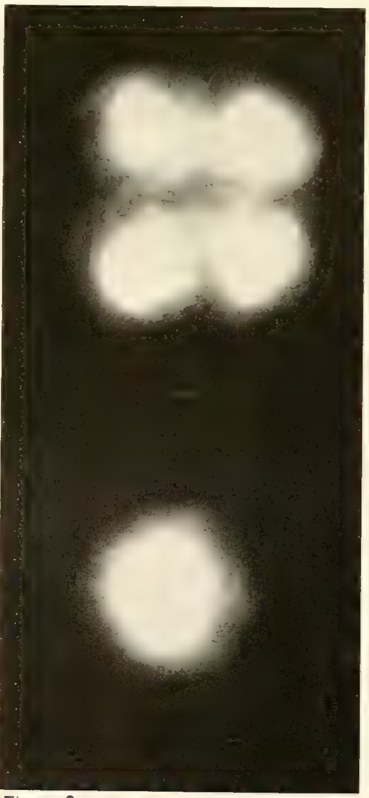

Figure 2

Since the distance of the lamps from the subject is important, it can be seen that the amount of area being photographed is equally important. It is easy to look at an exposure guide and to see that, while four lamps at four feet will give the correct exposure at *f*/5.6, should one try to cover the whole side of the room with this light or to make full length views, the pictures undoubtedly would be underexposed. Therefore, in addition to the table of the number of lamps and lamp distances, one should adhere strictly to a definite area for filming with any given number of lamps. Standard practice is always to place the camera at about the same distance from the subject as the lamps.

It is also necessary that the reflectors be so directed that the bright spots from the lamps will be adjacent to each other, as shown at the top of Fig. 2. This will give even illumination, the results of which are illustrated in Fig. 3. At the bottom of Fig. 2 is shown the effect of the wrong method of arranging reflectors. The light from all four lamps has been superimposed on one spot, which would be overexposed, while the rest of the scene would be underexposd. The result of this incorrect arrangement of lamps is illustrated in Fig. 4.

In arranging the reflectors, it is advisable to direct most of the brighter spots into the shadows or on the darker tones. If all of the bright spots were directed on the faces or the lighter tones of a picture, the subject contrast will be increased, whereas the ideal condition is to lower subject contrast so that the subject is lighted with a soft, even lighting. Usually, faces will be much lighter than the rest of the scene. Therefore, less light need be directed on them and, instead, more light should be given to the darker areas.

In black and white photography, it is desirable to use side and back lighting to increase the monochromatic contrast. In color photography, we depend upon the differences in color for color contrast, so that each tone of the picture should be softly and uniformly lighted. If your pictures have harsh highlights, with no detail in the faces or light tones, and black opaque shadows, then your lighting is too contrasty, as in Fig. 4.

When there are dark colored backgrounds, it is advisable often to use an extra reflector unit to illuminate the background only. This results in pictures having full transparency. The lights used to illuminate the background should not be placed so close to the background that it has a spotty appearance,

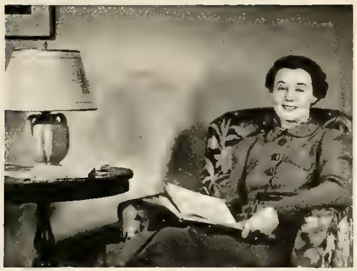

Figure 3

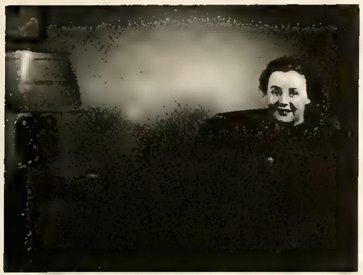

Figure 4

but should be placed far enough away to provide even illumination. While back lighting is not taboo, it should not be considered as part of the main front lighting when exposure calculations are made. If exposure calculations are to be made with a meter, it is a simple matter to build up all parts of the scene to approximately the same level of illumination.

When interior Kodachrome movies are made in the daytime, it is advisable to exclude all daylight or as much of it as possible. Since the Type A film is highly blue sensitive and since daylight contains so much more blue light than does the light from flood bulbs, a duo color effect might result. That is, the parts of the subject lighted with flood lamps will be reproduced properly but the shadows will pick up the blue daylight and will photograph blue.

The whole process of making interior movies is easy, and it affords a lot of interesting fun. Merely arrange subject. camera and lamps as shown in Fig. 1 on page 164 and expose at the diaphragm indicated in the exposure guide. Then you can be confident in advance that the resultant scenes will be like Fig. 3.

Easy titling

[Continued from page 171]

print. Then I let the ink dry out near the open oven of the gas stove while I assembled my titler, a commercial outfit made to fit my camera.

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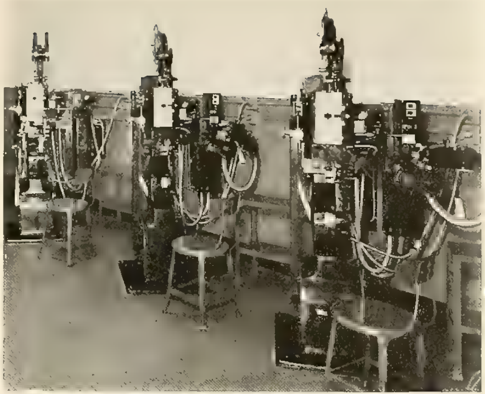

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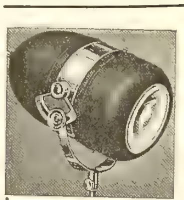

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aperture was $f/8$. Pressing on my camera release, I read the title aloud, repeating it twice. Now, I thought, we shall see what we have done.

The exposed strip, carefully removed from the camera with the aid only of a red safelight, went into a contrast developer fabricated from a formula cut from MOVIE MAKERS. (Several have appeared in print.) When my safelight told me I had the proper contrast—pure white letters against a background built of solid, velvety blacks and grays—I fixed and washed the title. I made sure that it was washed and dried properly and then I spliced it into my reel of reversal film. We ran it over and over again. There, so help me, was an "art" title, brilliant, hand set type letters sparkling against a background that was part and parcel of my movie. It had to be, for the background had come out of the movie itself. A little trial here and a little error there, I thought, and my pictures shall have a completeness, a homogeneity I never before had attained.

"It's primitive," exploded the Tampa amateur. "It's something out of the dark ages. Imagine—a photographer using a hatrack!"

"Yes," I replied, "but it works."

Let it rain!

[Continued from page 173]

the film to carry the theme of the picture and to supply it with a pattern.

The Odyssey of the rubbers offers many divergent treatments. Perhaps one movie maker wants to film in the city. He could take the rubbers on a shopping expedition. He would show city streets, the feet of people passing a shop window, shiny vehicles reflected in the wet street; umbrellas, newsstands, ferry boats and traffic policemen. What colors and reflections the Kodachrome filmer will find in the new transparent umbrellas!

Perhaps the cameraman will want to carry the story of the rubbers to the Coast, to Europe or around the world! He will have a fine chance to compare the umbrellas and foot gear used in foreign countries on rainy days, and that in itself would make a fascinating continuity theme.

Rain would make an ideal subject for an abstract cinematic study, for it gives otherwise still objects the quality of movement through dancing reflections or the motion of raindrops and rivulets of water. One could study the coming and passing of a summer shower, actually gathering the material when convenient during several showers. Since design and patterns of motion, which some hold to be the essence of cinematic art, would be, in this case, the chief end of the movie maker, there is no practical limit to the angles and odd viewpoints with which he might experiment. A gradually mounting tempo to the climax of the storm, with the passing of the shower as falling action, would give the picture dramatic vitality.

Another approach to filming rain would be to follow the outline of the chapters on rain in a book concerning weather. In this manner, one cine amateur made a film, called *Raindrops*, which gave the life history of a raindrop, from its birth in the ocean until its return to the ocean. He used as his titles the first sentence of each paragraph which described one step in the process of making a raindrop.

This theme necessitated the inclusion of many shots which had no rain, such as scenes of the effect of wind currents, condensation, different types of clouds, the function of dust in the air, etc. But, when the rain finally arrived on the screen, the audience was ready for it, and none of them tried to dodge the deluge which followed. Incidentally, the titles were made before the first shot was taken.

The next time you are in Times Square on a rainy night (or in a brilliantly lighted square in any large city), slip supersensitive film in your camera, make friends with the traffic officer standing in the center of the square (for safety's sake) and take a few shots. If applause has never rained upon you before—watch out for the deluge now!

Filter theory

[Continued from page 163]

lar panchromatic type. It has been designed primarily for indoor photography by artificial illumination, yet adapts itself wonderfully to all the other fields of movie making and may be considered an all around film.

In the choice of film and filters, the following simple rules are suggested as a guide: (1) When it is desirable to record a colored object dark, select a filter which does not pass that color. The same result may be achieved by using a film which is not sensitive to the particular color. Refer to Figure 2 on page 185. (2) To record the same object in light shades, select a filter which passes the color of the object but holds back other colors to a greater extent. Naturally, it is necessary that the film be sensitive to the color that is to be recorded in a light shade.

Perhaps the most common use made of filters is to remove blue haze formed as the result of the scattering of short wave length or ultra violet light. This scattering is caused by water vapor in the air. A light yellow filter should be employed when it is desirable to remove only part of the haze. A deeper filter results in a more pronounced effect, although sometimes the result is more pleasing if some of the misty quality is

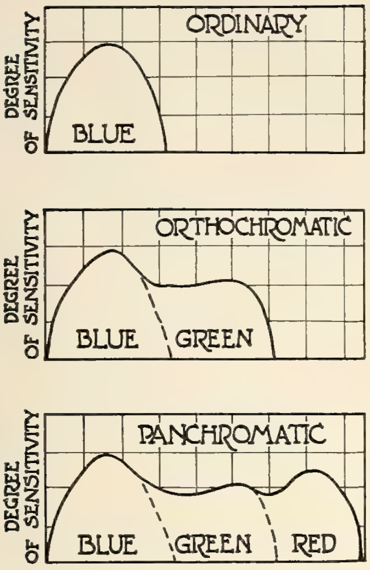

Figure 1

left in the picture. Aerial haze of this sort is sometimes confused with the smoky haze which hovers over cities. As smoke is made of particles of dirt or carbon, this haze simply stops light from getting through. Filters are usually of very little value is eliminating haze caused by smoke.

Also important is the use of filters for rendering the tones of the sky subordinate to those of the principal objects in the scene. Although a deep blue in color, the brilliance of the sky is usually many times that of a normal sunlit landscape. This brilliance, coupled with photographic film's high responsiveness to blue, is responsible for the blank white skies often seen in prints. There

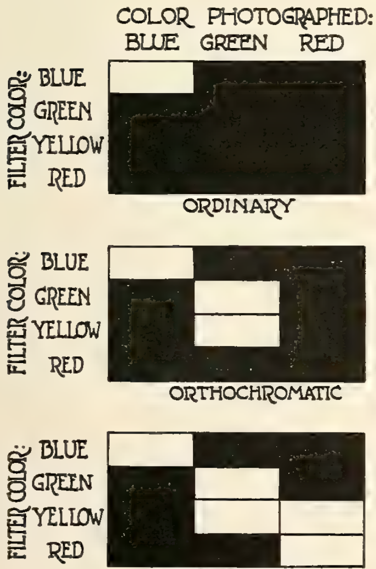

Figure 2

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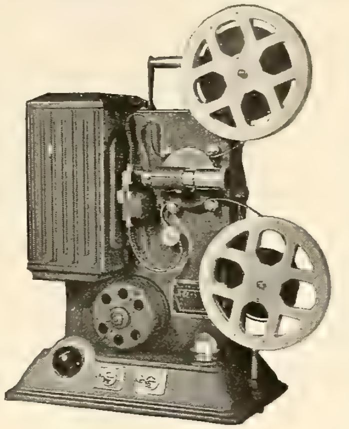

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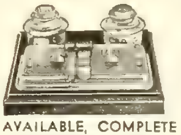

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is generally very little blue in the rest of the landscape, the predominant colors of which are green and yellow. By placing a yellow filter before the lens, some of the blue is removed, and in this way the intensity of light coming from the sky is reduced to a proportion more nearly equal to that coming from other objects in the picture.

Orthochromatic film, which is highly sensitive to all colors but red, lends itself well to this sort of landscape filtering. The photographer may exercise control over the intensity of his sky simply through his selection of a filter of the proper strength. To render the tone light, a light yellow filter should be chosen. To increase the density of the sky and to render clouds more prominent, a deeper yellow or orange filter should be selected. The latter will tend to produce skies that are quite dark, even to the point of resembling moonlight.

When yellow filters are used, other blue objects that appear in the picture likewise will be rendered dark. Those shades which are combinations of blue and some other color will have the blue component removed by a yellow filter, and a tone will be produced that is darker than normal in value. Other objects which are of a color that the filter passes, and also of a color to which the film is sensitive, such as green and yellow, will be recorded as a very light tone.

For portraits, panchromatic or supersensitive panchromatic film should be used, for these emulsions produce flesh tones that are more pleasing than those produced by orthochromatic films. The use of filters should be avoided when making portraits or pictures in which people appear. Filtering generally tends to render flesh tones white or chalky.

Supersensitive film, because of its high speed and complete sensitivity to all colors of the visible spectrum, is the logical choice for photography in Mazda light. The spectral composition of Mazda light is quite different from that of daylight. It has a higher proportion of the red and longer wave lengths of light and a lower proportion of the blue or shorter wave lengths. Since it is already deficient in the colors to which the films are so highly sensitive, there is no need to use filters with such light. They generally do not improve the final results, and their use entails some increase in exposure, a needless sacrifice when sufficient illumination is already at a premium.

Filters remove part of the light which reaches the film. For this reason, the remaining light must act for a longer time to produce a photographic effect of a magnitude equal to that produced when all of the light is allowed to pass. This increase in exposure is called a filter factor and has been determined for the most common filters by the manufacturers of the various films. Therefore, when making an exposure, it is only necessary to multiply the normal exposure by the filter factor to discover the exposure required with the filter. Rather than giving longer exposure time, which is not practical in cinematography, the increase is accomplished by opening the diaphragm.

As filters usually fade slowly in the presence of strong light, when not in actual use, they always should be placed in the cases or containers provided for them, which should be stored in the dark. The cases also protect them from scratches and abrasions as well as from heat, which has a tendency to soften the cement and to cause the filter to become distorted or cracked. It goes without saying that filters should always be kept just as clean as the lens of the camera.

Growing up in film

[Continued from page 168]

the temperature is just right, and then beginning the rite of baby's bath. Then, when the bath is in progress, the door opens, revealing the rest of the family who in pantomime request permission to enter. The permission is granted, but as Father is just about to tickle the baby, after assuming several facial contortions, he is sternly warned by Mother and uncompromisingly motioned back. Mother lifts the baby out of the tub, dries him carefully, under everybody's close surveillance, and deposits him in his crib. From there, cut back and forth from scenes of the baby to scenes of each fond observer and end by fading out on a close portrait shot of His Nibs.

Simple little photoplays are often fun to do. The story of *Little Red Riding Hood* probably lends itself as well as any, provided, of course, that the child is a girl and that you have a dog to play the rôle of the wolf. Another amusing little continuity is as follows: One parent is weeding the garden and is joined by a child or group of children who want to help. It is shown that they do not know the difference between the vegetables, or flowers, and the weeds, but under the parent's careful supervision, they are able to get along slowly. A car drives up and the parent goes over to chat with a friend, whereupon the children start tearing everything up by the roots, throwing the plants over their heads and out of the scene. Film part of this in the usual way and part of it with the camera held upside down. The other parent approaches, wails over the wreckage and shows the children how to replace the plants by sticking them in the ground and packing the dirt around the roots. Then, after the film is processed, turn the upside down section of film end for end, which reverses the action. This is spliced right after the shot of the parent concluding his instructions about replanting the flowers or vegetables. It will appear that the children are grabbing plants out of the air and planting them in full bloom, exactly as they were found originally. You may even want to shoot the upside down scenes at half speed to quicken the action and to add humor. Of course, when the first parent returns, he finds the garden just as he left it.

As with any type of movie, the importance of camera steadiness and sequencing in family films cannot be overemphasized. There are at least two scenes in every sequence—one longer, establishing shot, to show the subject in relation to his surroundings, and a closer, more detailed shot, to show exactly what action is going on. Additional scenes from a variety of angles and distances are desirable, and usually a sequence is made up of four or five scenes. Not only is sequencing good motion picture technique, but also the variety of angles that a sequence furnishes will give you a more satisfactory record of *all* the mannerisms and expressions of the subjects.

Recording crew and track events

[Continued from page 161]

too, for, from the comparative size of the wash around each oar, he can tell how hard each man is rowing.

When your processed films are at home, cut in the closeups, inserting them in the height of the action during the race. Give plenty of time to planning the finished product, and you will create a film that will be both a valuable record and first class entertainment.

The chances are much against there being crew races available for filming in two successive weeks, so, in looking for new worlds to conquer, be sure to visit a track meet. If there are to be several in your locality, leave the camera at home for the first one and spend the afternoon planning just how you will film the next one.

If you can't study a track meet one day, with the idea of photographing another next week, assemble your outfit and arrive early. This point is especially important if the seats are not reserved. If you are alone, you will want to do most of the filming of foot races near the finish line and from a position well up in the stands, from which you can command a clear view of the entire track. This is especially necessary if the meet is a large one, for the large number of contestants makes it unwise for the officials to allow photographers on the actual field or track.

With the position successfully gained, you will be able to film all the races over 440 yards, and you should also be in a fine position to catch the middle stretches of the dash events if they are run on the straight of way in front of the stands. The 220 yard races usually are started so as to finish directly in front of the highest paying cash customers, so all is well. The majority of the pictures of the longer events should be shot from near the top of the stands, as this gives a good view of the relative positions of the runners, as well as of their immediate positions on the track. For smoothness of continuity, you may add occasional closeups of the runners coming head on into the camera. This may be done with a telephoto, the camera being located in the stands so as to point directly down one of the straight portions of the track. If possible, the start and the finish should be covered with a second camera, placed in a position as near these points as possible.

Between events, use your imagination. Get interesting shots of athletes warming up, the officials acting both busy and important, the coaches talking to their charges and of the usual characters that can be found in the crowd at any such event.

Toward the end of the afternoon, supersensitive film probably will be necessary. Since, from the stand, there are few chances for sky shots, heavy filters merely waste light under most conditions, although a light yellow filter for color correction will be helpful.

While the field events may be recorded from the stands, it is more than worth while to film these from the field itself. High jumping and pole vaulting are best photographed with the camera alongside and a few feet ahead of the bar. The effect on the screen is further heightened by having the camera very near the ground. A wide angle lens is almost necessary in filming the pole vault, if the camera is not to be moved too far from the uprights. With the camera low, the sky will show in all but the largest stadia, so use a heavier filter to make the most of fleecy clouds and to produce a contrast between the white jerseys and a darkened sky.

An unusual shot of the broad jump may be made from either end of the pit, but this shot should not be made to the exclusion of a good side view of this event. Only in the side view can the height reached by the jumper be seen clearly.

Scenes of the discus throw and the javelin event will be benefited if the camera can be so placed that the projectile will pass over it. With such a setup, the camera will catch the facial expressions of the athlete as he makes the final effort for distance.

If your camera will run at slow motion speeds, you will be right at home at a track meet. The infinite grace of the athlete becomes apparent in slow motion produced by sixty four frames a second. In a slightly less noticeable manner, the

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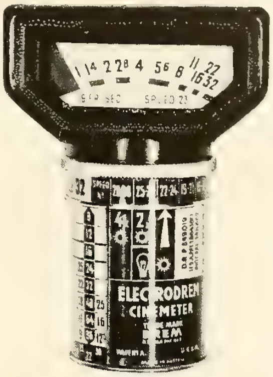

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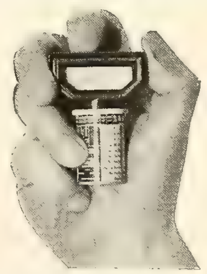

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medium slow motion speeds may be used to slow down fast action which otherwise would disappear from the screen before the scene has conveyed its message to the audience.

If, in return for your field pass, the home team's coach wants some analysis pictures of his hopefuls, be sure to oblige him. Film his runners from inside the track, using a telephoto lens from a distance for a follow shot, in order to obtain more than a short view of the man. A steady tripod will, of course, be necessary, and the "panning" should be smooth. A head on view will be helpful, and the use of slow motion for both shots will be more than appreciated. The jumpers may be filmed as mentioned previously, and special attention to their footwork will be revealing to the coach, especially in the case of the broad jumper.

Why scripts save time

[Continued from page 170]

astonishment, he agreed to allow us to come in during the recess for luncheon and finally became so interested in what we were trying to do that he requested the bailiff, the clerk and the court reporter to remain as well. In the end, he himself provided the judge's hands leafing through real court papers on which was printed in large, thoroughly "filmable" letters, *Superior Court.* Since we had the real thing to work with, several pictorial incidents in the court procedure suggested themselves, and we filmed them quickly, to be fitted later into the script. When we had planned this sequence, we never dreamed of having a real court room.

But the point is that, if we hadn't had the script, we might not have had the court room. Demonstrating that you have a real purpose, that you know what you want and that you know how long it will take to get it, lends a dignity to your requests for cooperation that helps a great deal in getting the request granted. You wait upon some individual who perhaps never saw you before. If you have your precious script at hand, you can tell him briefly just what you want and, in turn, he can visualize your problem. He realizes that you know what you want and hence is more disposed to help you. It's well not to underestimate how long it will take you, either. Don't say it will take fifteen minutes when you know darn well that it will be an hour. You must rely on the good will of your friends and fellow citizens—not on a fantastic expense account as does a theatrical studio. There is no surer way of obtaining the good will of those from whom you seek favors than to tell them the truth and to evidence confidence in your own project. A script will help immeasurably to give you that precious ingredient.

We needed some shots of a jail interior for *Chronicle.* This was the last sequence and, after the very official atmosphere of the court room scenes, we felt that the film demanded the best that we could get in the way of a jail. Encouraged by our experience, we gave up trying to make convincing prison bars out of old broomsticks and hied ourselves to the constabulary to ask for the loan of their beautiful, new jail. It was a Saturday night when we sought out this location, accompanied by lights, camera and actors, just in case we could move right in. But Saturday is a busy time in our jail (and yours, too, no doubt), so we were asked to come back at seven on Sunday evening, since the accommodations were not heavily taxed upon that day. When we returned, they went one better on their promises and did the whole finger printing process, using our hero's hands. This wasn't in the script either, but it added a great deal. The whole sequence is convincing and was done in two hours.

We find that we often work better under pressure of time, but we never could do this, without retakes, if it were not for the script.

It pays to scenarize!

Choosing sound for films

[Continued from page 172]

in the course of a film, echoing with the pictures a recurring idea or image. The theme song treatment, for instance, might add to the comic or dramatic effects of the "running gag," a continuity aid given in March, 1937, Movie Makers.

The proper use of sound effect records seems at first thought to be a simple matter, conditioned only by the possibilities for sound pictured in one's film and the sound effect recordings available to complement them. If I have a nice scenic shot of a lake at nightfall, made from an outboard motorboat, why not accompany it with a disc full of the motor's purr and sputter? If you have a travel sequence on board a cruise ship of the deck steward serving tea, why not back that up with wind humming in the rigging? The simplest way to answer these questions—and all others regarding the employment of available sound effect records—is to decide whether the sound being considered is both significant to and in harmony with the *meaning* of your sequence. Obviously, the angry splutter of an outboard motor would not be in keeping with the quiet beauty of a lake at evening; on the other hand, if you were picturing a sight seeing trip or a speed jaunt in a boat so powered, this sound effect might be useful.

It is with long and medium distance shots that one must use real discretion in selecting his sound scoring. In these relatively all inclusive scenes, there will often be found something which *might* be sounded. One's decision to add the effect or not should be made only after careful evaluation of the meaning of the scene and the significance of the sound to this meaning. With close shots, this problem will not exist in anywhere near such a degree. Here we are purposely concentrating the attention of our audience on one object or action, and it is inevitable that everything connected with it should be significant and telling. Thus, in the speed test of the outboard racer, one would naturally cut a number of closeups of the roaring motor into the course of the film, and at these points one would as naturally step up the volume of the ever present background sound. Or, in a sequence of a person getting up in the morning, a dramatic closeup of an alarm clock indicates without question the use of this sound.

When one comes to the introduction of narrative comment, the third obvious ingredient of a film with sound, a ready made set of guides is already to hand. These are the chief canons of good taste and good showmanship worked out for writing titles. Primary among them is the well known caution: Don't tip off! Just as a subtitle should not describe in exact detail the action or objects which are to follow in one's scenes, just so one's narrative comment should not give away too fully what is to come. Let us suppose that you have visited New York City and have built up a sequence of Rockefeller Center. Much of the interest of these views would be dissipated should you say about them, over your microphone: "This is Rockefeller Center, which of course we had to see. The tall building in the center is the RCA Building and that funny looking statue is supposed to be Prometheus, or somebody. This is the entrance to Radio City Music Hall, but we didn't go in that day . . ." Such commentary is too matter of fact; it tells little or nothing which is not pictured clearly in your film; it tips off and kills the interest. Instead, one might easily work out a more oblique comment, designed to stimulate interest and to point up the drama of one's pictures: "Flanking Fifth Avenue, Manhattan's glamorous street of fashion, giant Rockefeller Center is now the mecca of all modern pilgrims. Here art and industry have combined in a creation of breath taking beauty. World famous, its landmarks are familiar to all!"

The second important canon of good title writing which applies equally well to the construction of good narration is: Keep it short! With film commentary, this is particularly important, since your words are bidding for the attention of an audience at exactly the same time as are the pictures, while titles do not. Thus, it is far better, in working out one's narrative, to err on the side of understatement than over. After all, no matter what music, sound effects or comment one chooses for accompaniment to a film, the fundamental medium of expression is still going to be the motion picture. Your audience will be far more interested in looking at the scenes you have to show them than in listening to an unbroken stream of information about these scenes.

All of which leads us to two final and far less obvious ingredients of the movie with sound. Both of these are silent. The first is suggested above in the caution for understatement and is, simply, that you should allow for plenty of pauses in the progress of your narrative. Not only will these carefully planned moments of silence permit your audience to get the full force of the pictures on the screen before them, but they will also add force to the moments when you are speaking and will contribute to variety in the sound treatment. During these pauses in the narrative, your music may be brought up to full strength, in variation to its background volume during the commentary, or the screen may be left starkly silent for a moment or two of your most striking pictorial passages.

The second less obvious ingredient is the subtitle of the unsounded movie. Music, sound effects and narration notwithstanding, there is still a place for the subtitle in many films and it still contributes many values reserved to it alone. No device you can use will bring a sequence to such a full stop, will so definitely mark its end and the beginning of another. No transition in pictures is so suitable a place for accomplishing the shift from one piece of music to a new one. Careful study of the outstanding short subjects of the theatrical screen (the Magic Carpet series, for instance) shows clearly the still existing respect with which the subtitle is regarded. Judiciously planned and used, it may yet serve your films with telling effect.

As you approach the mixing panel of your gleaming new turntables, give all five ingredients a chance: Music, sound effects, narration, pauses of silence and subtitles.

Sources of sound effect records are: Gennett Records, Inc., Richmond, Indiana; RCA Manufacturing Company, Camden, N. J.

Spring subjects

[Continued from page 162]

and not by either calendar or temperature. Spring means sunshine and clouds and a luminous atmosphere.

One of the rituals that may prove very amusing later is the removal of the double windows or the installation of the screens. Spring house cleaning affords an opportunity to introduce that once indispensable property of comedy, the vacuum cleaner. The early

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movies were contemporary with the early suction devices, and their partnership supplied many of the laughs of the Gay Nineties. If some of the furniture is brought out on the porch or on the lawn for thorough cleaning, you have properties for a slapstick comedy in the old manner. But, in any case, film a sequence of spring cleaning, even if you get only those outside signs of inward activity, such as window washing and the turbaned maid shaking the dust mop off the back porch.

Another "must" sequence in the spring film is the nurseryman's place, with all the suburbanites fondly planning their summer gardening. How tenderly this pale faced little man, blanched by long winter nights of bookkeeping, handles the little red pot containing a crocus in its earliest infancy, or a large tulip bearing the promise of colorful primness! Watch the lady in the fur, her Pekinese under her arm, submit for his haughty approval a purple hyacinth or a tender begonia. Study this couple turning up the tags on the rose standards, trying to decide whether they can better afford a Talisman or a President Herbert Hoover.

Then there is the hardware store, or the nurseryman's corner, devoted to forks and spades, hoes and trowels, fancy watering cans and corrugated rubber hose. Often there are displays outside the stores that can be filmed with the minimum of difficulty. Stage some simple action, if it is only Junior ruefully examining the hoes and rakes. No better candid camera shot could be devised.

And, finally, make a gardening sequence, for the whole family, starting with a very large closeup of dampish earth gently heaving above the spade, opening on a wider field in which the spade itself and the digger are revealed; and so on, through the careful planting of bulbs, the pruning of bushes and the laying out of the pansy bed. All this may be supplemented later, in the summer, by a brief sequence taken from the same angles, of the garden at the height of its glory.

Spring in the city is not less easy to film. There are the buds and blossoms in the park and the new families at the "zoo." Most typical of the big cities and remarkably easy to catch are ill nourished plants and trees that grow in the parkings and seek the sunlight in the back yards of the tenement districts. Try to frame the budding trees in a scene that includes some typical symbol of the city. Blossoms against a skyscraper background will tell your story dramatically.

There are the children in the tenement districts filling the limited parks and playing spring games on the sidewalks and play streets. A sure sign of spring is the corner lot ball game, usually restricted in the larger metropolis to a dead end street or the open wharfs.

In New York, there is the first appearance of the sidewalk cafes, the opening of the fronts of restaurants and stores, so that they overflow on the street, and arrangements of the newly painted tables in the garden bars and luncheon places. *Spring Visits the City* is a title that could embrace a theme of great variety, extensive action and even social value.

Chichen-Itza's sacred well

[Continued from page 176]

my little finger when I slipped it on.

"It came out of the well," he remarked quietly, "and you have just arrived in time to be of great help to me in securing more treasures of this kind."

When I took to my hammock that night, the god of sleep seemed to have deserted me. Thompson's room was beside mine, and I could hear his hammock rings creaking as he swung back and forth. In the morning, I arrived at the breakfast table a little before he did. He seemed to be in a mood for action and, with the ring still on my finger and with the thought of what might be recovered from the well, I was eager to get on with the work.

After tortillas and coffee, we started on our way. Soon we passed the great pyramid, and the temple above that had caught the rays of the morning sun and was glowing with a rosy light. Then we entered the causeway, which led to the sacred well. The tops of the trees on each side of the narrow road were so close together that they seemed to form a cloistered aisle. Soon, through the opening at the end, I saw the small temple at the brink of the well. (It is almost buried now.) I then observed a long swinging boom, reaching out over the water. At the end of the boom was fastened a pulley through which was threaded a stout rope. One end was tied to what Thompson called an orange peel type of bucket, and the other end of the rope led to a winch with two cranks.

From the little temple, Thompson brought forth a heavy box. When he raised the lid, I gasped. It was filled with brilliant articles of gold wrought in different shapes and sizes. I was speechless and gazed in wonder, fascinated by the sight. I raised my eyes and looked at him, and his expression, if put into words, would have been, "Well, do you believe me now?"

The Maya helpers (his boys he called them, although some of them were old men) began to arrange things for lowering the bucket. Suddenly, with a singing noise, it dropped like a plummet into the dark green water and the rope followed down for forty feet or more. I afterward learned that half of the distance below was like thick soup. The bucket took a bite, and the boys began to grind at the cranks. When the bucket opened up in front of me, out rolled an object that looked like a ball of mud.

I carelessly gave it a kick and Thompson exclaimed, "Pick it up and souse it in the pail of water over there. There is something in it!"

I washed away the mud, and there remained in my hands a part of a gold disc. It was badly bent, but I could see that it was beautifully embossed. I straightened it out as best I could at the time. It was a section of a gold disc which had been perhaps ten or eleven inches in diameter. On its outer, or rounded, edge was a border of geometrically formed spirals.

Thompson remarked that this was for me, but I learned afterward that it was mine in name only, for, as he later told me, everything retrieved from the well had to be sent to a museum in the United States. That evening, at the plantation house, I carefully straightened out the disc section, and on it was the face and figure of Kukul-Can, the builder of the great pyramid.

I remained with Thompson for four months, working steadily in the dredging operations, with good luck on some days and bad luck on others.

This all happened some years before the advent of the 16mm. movie camera, but, when I again visited the ruins in the following year, I brought my still camera and film and made more than two hundred photographs of articles of gold and jade.

That year was one of hard luck, and few articles of value were brought up. This we found was due to the fact that the bottom of the great water hole was choked with stone idols, sections of pillars and boulders.

The next year, it so happened that I was unable to go to Yucatan and, when I arrived the succeeding year, I found that Thompson had hastily shipped all of the remainder of his great treasure to the Peabody Museum in Cambridge. Disquieting rumors had reached him, and, lest the valuable archeological objects should be lost to the world, he had sent them at once to the museum. We did very little this year except to take one trip into the jungle, where we made photographic records of a newly discovered ruin.

When I returned north, Thompson came with me and never again returned to Yucatan. The Mexican Government had confiscated his property. From then on, every cent he could obtain in lecturing on Mayan archeology was spent in a legal struggle with the Mexican Government. His fight was a useless gesture, and a few months ago he died broken hearted.

From the year 1920 on, I still made yearly pilgrimages to Yucatan. A little later, I obtained my first 16mm. camera with which I did considerable work among the ruined cities south of Uxmal.

Since then, movie making has always been an important feature of my yearly pilgrimage to Chichen-Itza. Recently, color reels have been added to my collection of cine records and studies of the archeological discoveries in Yucatan, and each year my film library grows.

News of the industry

[Continued from page 177]

firm's headquarters, 88 Gold Street, New York City. As in the past, he will continue to advance the company's substandard interests.

Field competition ■ The Fourth Annual Photographic Competition, conducted by Marshall Field & Company, State Street, Chicago, will provide cash prizes, as well as medals, to successful entrants. In addition, there will be inaugurated a First International Salon in conjunction with the prize competition. Awards will be made in two divisions, for amateurs and for advanced amateurs. The Salon will be opened June 1, and entry blanks and full information may be obtained by addressing inquiries to Section 59, at the address given above.

Prices revised ■ A recent, forthright announcement of a definite price revision on Model K Ciné-Kodaks has been made by the Eastman Kodak Company, Rochester, N. Y. The price of this instrument, with f/1.9 lens, has been reduced from $112.50 to $88.50. This definite, public announcement of a price reduction by a manufacturer is very satisfying to purchasers, for it allows every consumer to know the exact status of a price revision, thus avoiding possible confusion.

Faculty addition ■ The teaching staff of the New York Institute of Photography, 10 West 33rd Street, New York City, recently has been augmented by the addition of Helene Sanders, F.R.P.S. Mrs. Sanders, who is well known in the field of pictorial photography, will give a course, titled Creative Analysis, which will include the more advanced steps of coloring and retouching.

Da-Lite prices ■ An important reduction on prices of the principal models of the popular Da-Lite Screen recently has been announced by the makers, Da-Lite Screen Company, Inc., 2723 North Crawford Avenue, Chicago. Prices of all sizes of the Standard Challenger Screen will be

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Cine-Kodak Model 20 8mm. f/3.5 lens (List, $34.50)	19.50
Cine-Kodak Model 25 8mm. f/2.7 lens (List, $45.00)	31.50
Keystone Model A-81 Projector, 750 watt lamp with DeLuxe Case (List, $78.00)	54.50
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Amprosound Model M, 500 watt (List, $375.00)	265.00
Keystone 8mm. Projector, 200 watt (List, $39.50)	28.50
Eastman Model 40 8mm. Projector, 200 watt (List, $39.00)	29.50
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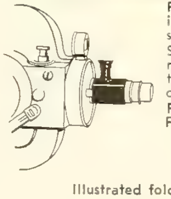
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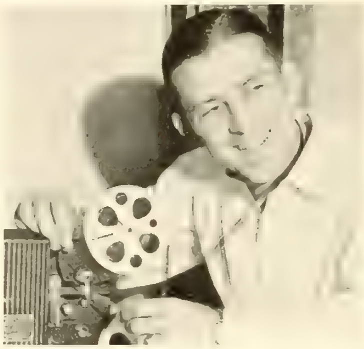
reduced by five dollars. For instance, the thirty by forty inch size, formerly twenty dollars, will now be priced at fifteen; the thirty nine by fifty two inch size, formerly thirty dollars, is now twenty five, etc. It is said that these reductions have been made possible because of savings resulting from increased sales and production.

Obituary ■ The entire photographic world will mourn the loss of William Taylor, Fellow of the Royal Society, engineer and head of the English firm whose lenses are internationally famous. Mr. Taylor's death was accidental. Learning that his son's car was foundered in a snowdrift near his home at Mowsley, Leicestershire, Mr. Taylor set out in a blizzard to bring aid. When he did not return, a search party was sent out, to find that he had succumbed. He was seventy years old.


International News

Dick Bartell, New York Giant short stop, uses 8mm. film

Millar moves ■ The Millar Sales Company, formerly at 545 Fifth Avenue, New York City, recently has established its new headquarters at 56 West 45th Street. According to Harry S. Millar, president, the increase in business in the popular cine products handled by this company has made necessary larger facilities. This firm is Eastern representative for the Ampro Corporation, Craig Movie Supply Company and Whitehall Specialty Company.

New cine meter ■ Cine Electrodrem, a new photocell meter, a product of a famous European firm, is offered by Photo Utilities, Inc., 10 West 33rd Street, New York City. It is made specifically for cine work and is a very convenient and compact instrument. The meter is read in a horizontal position and the large and clearly visible dial is calibrated directly for supersensitive film. Of course, it is very easy to interpret the reading for any other of the regularly used film speeds. Factors for correlated conditions, such as altered camera speeds, filters and the like, are clearly visible at a glance. Once the meter scale is preset for the emulsion in use, no further adjustments are necessary in making an exposure reading. The cell, mounted at right angles to a small cylinder, which serves as a handle, is contained in a composition case and is protected by a metal flap at all times when not in use. This flap, when raised, serves also as a protection from excess top light when taking a reading. A leather carrying case is included.

The clinic

[Continued from page 165]

mit the electric cord and, in the bottom of the can, another hole is cut, just large enough to allow the light to be concentrated on the substage mirror of the microscope. The camera lens diaphragm should remain wide open, and the amount of light necessarily controls the exposure. The proper amount of light necessary to get a good exposure can be determined only by experiment. There are specially made spotlights for this type of work, and several camera manufacturers can supply complete setups.

Wide angle ■ Travel and scenic filmers often report that a wide angle lens is more valuable to them than a telephoto. Filming in cramped quarters restricts the view obtainable with a one inch lens, while a 15mm. wide angle objective will solve this problem by covering more territory, and it offers the added advantage of a greater depth of field. There are no special problems related to the use of wide angle lenses, other than the possibility of poor perspective when the subjects approach the camera too closely. This objection seldom is noticed on the screen, and the advantage of the lens outweighs it.

Enlarging ■ Frames chosen for enlargement must be extremely sharp and well exposed if satisfactory results are to be obtained. The tremendous degree of magnification makes very evident any slight inaccuracy in focusing and shows every blemish. Therefore, the frame should be not only of superior photographic quality, but also in perfect condition, free from projector scratches and dirt. As a rule, closeups make better frame enlargements than do long shots, for the larger detail comes out better in the finished print. Four by five inches is usually the most satisfactory size for enlargements.

Hanger dodge ■ With a few simple twists, a wire coat hanger can be made into a useful brace for tripod legs to prevent them from slipping on smooth surfaces, with possible damage to the camera. To make this device, simply bend the coat hanger as shown in the illustration. The hook at the top of the hanger, as well as each

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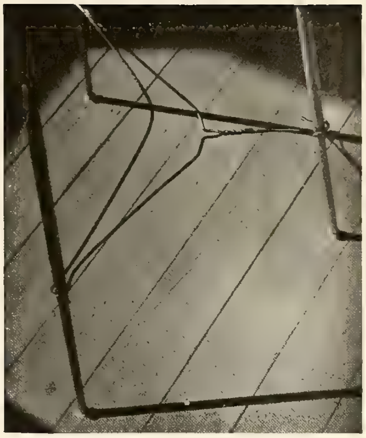

Andrew C. Martin

A tripod brace can be made from simple wire coat hanger

end of the long side, is bent with a pair of pliers so as to make a fairly snug fit on the tripod legs. Adjust the resultant wire form so that it will allow the tripod legs to stand at the point of an equilateral triangle. In other words, the legs should be equidistant.—*Andrew C. Martin.*

Level tripod ■ One of the most important considerations in setting up a tripod is to have the top perfectly level. Unless this is done, the elements of the scenes are bound to slant to one side or the other, and consequently lines that should be vertical will be out of plumb. It takes some time and not a little skill to level a tripod top without the aid of a device made for the purpose. However, any engineering supply store and most hardware stores sell small "T" levels which are suitable for attachment to the tripod top. A little time spent in leveling the top of the tripod will insure pictures that are true horizontally and vertically, no matter which way the camera is pointed.

Title center ■ An aid for centering cards in small titlers can be made from a sheet of transparent celluloid, the approximate size of the title card. The sheet is ruled with concentric rectangles, drawn in the proportions of the area photographed, some being larger and some smaller than this area. Cross lines which meet in the center of the title area are also drawn on the celluloid. The sheet then is placed on the titler easel and the cross lines are centered exactly. Finally, the sheet is taped in place by a strip of adhesive that is placed along the bottom so as to make a hinge. This will allow you to raise the celluloid and center the title behind it. Then, after the card has been centered, the celluloid can be dropped down out of the way.

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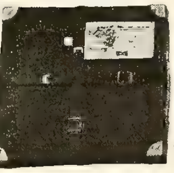

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El Monte: Anderson Photo Service, 232 W. Valley Blvd.
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Fresno: Fresno Camera Exchange, 2037 Merced.
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W. L. Martindale, 610 S. Western Ave.
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George A. Young, 151 Central Ave.
AMSTERDAM: Frank H. Gill, 15 Market St.
ASTORIA: A. C. Camera Exchange, 34-01 Broadway.
BINGHAMTON: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.

(Continued on page 196)

Book reviews

■ *Photography*, 227 p., cloth, by C. E. Kenneth Mees; Macmillan Company, New York City; $3.00.

An outstanding authority in the world of photography, Dr. Mees has the unusual faculty of making technical facts clear and interesting to the uninitiated. A concise, though complete, picture of photography, from its earliest stages to the present high point of development, is contained in this well illustrated and inviting book. Whether the picture maker be the veriest tyro or a finished pictorialist, he may profit from reading *Photography*. Movie makers will find the general photographic material informative and will be especially interested in the section devoted to motion pictures.

■ *Universal Photo Almanac and Market Guide*, 214 p., paper. Falk Publishing Co., New York City; $1.00.

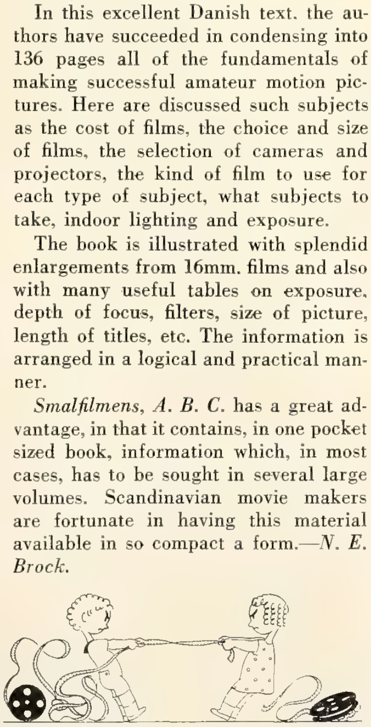
This compilation of photographic information is concerned largely with directions for marketing still photographs and includes a list of magazines, agencies and other buyers. A short pictorial section offers a selection of good photographs. Several articles on special branches of photography, together with considerable technical information, complete the contents. This compilation would be decidedly useful to anybody who wishes to sell photographs.

■ *Smalfilmens, A. B. C.*, 136 p., paper, by Axel Lerche and Ingolfe Boisen, with a preface by John V. Hansen, ACL; H. Hagerup, Copenhagen.

In this excellent Danish text, the authors have succeeded in condensing into 136 pages all of the fundamentals of making successful amateur motion pictures. Here are discussed such subjects as the cost of films, the choice and size of films, the selection of cameras and projectors, the kind of film to use for each type of subject, what subjects to take, indoor lighting and exposure.

The book is illustrated with splendid enlargements from 16mm. films and also with many useful tables on exposure, depth of focus, filters, size of picture, length of titles, etc. The information is arranged in a logical and practical manner.

Smalfilmens, A. B. C. has a great advantage, in that it contains, in one pocket sized book, information which, in most cases, has to be sought in several large volumes. Scandinavian movie makers are fortunate in having this material available in so compact a form.—*N. E. Brock.*



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(Continued from page 195)

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Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
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Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
L. E. Schaffert, 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glen Falls: M. Lapham's Sons, 186 Glen St.
Ithaca: Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Broadway Camera Exchange, 1595 Broadway.
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    152 W. 42nd St.
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Harry's Camera Exchange, Inc., 317 W. 50th St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Selma Leeman Co., 27 E. 125th St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
MADISON MART, 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
    73 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Trinity Talking Machine Co., Inc., 52 Broadway
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Port Chester: John F. Mowbray, Capitol Theatre Bldg.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 174 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223 Columbia St.
Watertown: Severance Studio, Y. W. C. A. Bldg.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Winston-Salem: Complete News Service, 12 E. Fourth St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Main St.
News Exchange, 29 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W
Canton: Camera Shop, 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
    1862 E. Sixth St.
    915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
G. B. CINE SERVICE, 1771 E. 12th St.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2025 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 1204 W. Market St.
Middletown: The Book Shop, 1012 Central Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Harold E. Monroe, 802 Waller St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 325 Superior St.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Lakeview: Getty's Photo Studio, 536 G. St., So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.
Sports Craft, Inc., 512 S. Yamhill St.

PENNSYLVANIA

Allentown: James A. Peters, Commercial Motion Picture Service, 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Johnstown: Johnstown News Co., 115 Market St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
New Kensington: R. L. Dyer Motion Pictures and Equipment, 110 Freeport St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Camera Exchange, 438 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126 Sixth St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.,
Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: G. C. Dury & Co., 420 Union St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Cedar City: Zion Picture Shop, 111 N. Main St.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Pullman: C. E. Graves.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford, 1512 Second Ave.
Motion Picture Service, 1711 Ravenna Bld.
Sherman, Clay & Co., 1624 Fourth Ave.
Skykomish: Palm Drug Store.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Moundsville: W. P. Martin, 1107 Third St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
    232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., Third and Garfield.
    12th and Vliet.
    11th and Mitchell.

WYOMING

Worland: Worland Drug Co.

UNITED STATES TERRITORIES

HAWAII

Hilo: Moses Co.
Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne CI: Charles W. Donne, 349-351 Post Office Place
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa Dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Inc., 1012 Government St.

Manitoba

Winnipeg: Eastman Kodak Stores, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Kingston: Thomson Photo Specialty Co., 69 Clarence St.
Ottawa: John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Screen & Sound Service, Ltd., 156 King St., W.
Robert Simpson Co., Ltd., Dept. 202.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St. W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Screen & Sound Service, Ltd., 1242 St. Catherine St., W.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photo Store, 772 St. Peter St.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 185 Yuen Ming Yuen Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S. R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Sobrabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Arts Studio, 38 Huttenbachstraat.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse. 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: M. W. Dunscombe, Ltd., 5-7 St Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Liverpool: Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd.. The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8.: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Sheffield: Sheffield Photo Co., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.

FINLAND

Helsinki: Aurora Filmi, Yrjonkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseilles: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: American-European Film Org., 17 Olympia Plein.
Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Arnheim: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: "City," Zeestraat 65a.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, Thomsonlaan 57-59.
Rotterdam: Fotohandel "Foka" Admiraliteitsstr. 4-8.

HUNGARY

Budapest VII: Hafa, Hatschek Es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORTH AFRICA

Algeria

Alger: Kodak-Pathe, S. A. F., 48 Rue d'Isly.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PHILIPPINES COMMONWEALTH

Manila: Photo Finishing Corp., 114 Escolta.

POLAND

Warsaw: M. Arct., 35 Nowy-Swiat.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C. 1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co., Cine-Service, Stadelhoferplatz, Gottfried Kellerstr. 5.

SYRIA

Beyrouth: Misbah K. Itani, Rue Rami, Palais Municipal.

VENEZUELA

Caracas: Cine Filmo Service, Palma a Santa Te-

KODASCOPE LIBRARIES

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Practical films

Reporting use of personal films in serious fields

■ Fire Commissioner John J. Bowman, of East Orange, N. J., is making a three to four reel picture on fire prevention and the operation of the East Orange Fire Department. Of his plan for the picture, Mr. Bowman says, "It will show first the organization of the Fire Department and how the alarm system works. It will present the training of our men in the use of gas masks, combating smoke, rescue work, the operation of scaling ladders, rope work, the use of life nets, etc. It will also show some of the fire hazards most common in homes today, such as cleaning clothes with gasoline, accumulated rubbish in cellars and attics." The picture is also intended to answer the questions and criticisms of "sidewalk fire chiefs" who wonder why it is necessary to tear out clapboards on certain types of buildings and to chop holes in roofs to get at the seat of the fire.

■ A film of student activities and college life at Elmira College was recently completed by T. Llyle Keith, ACL, of Rochester, N. Y. The picture, two reels, 16mm., is being used by the college in publicity work.

■ Twenty one thousand, five hundred reproductions of frame enlargements from the motion picture, *Pomfret Today*, were used by that New England boys' school in a recent report of progress to alumni, says Theodore Westermann, of the T. W. Willard Motion Picture Company, in New York City, producers of the film. Designed as a documentary study of Pomfret School of the present day, with the hope that it would stimulate among alumni a feeling of friendly nostalgia, this 1200 foot, 16mm. Kodachrome record is a quiet pattern of beauty, rightly slow in pace and treatment.

■ At Western Reserve University, in Cleveland, Ohio, The Cinema Laboratory recently has been organized and equipped as a general university service, available to all departments that wish to make either instructional or university promotion pictures. This official motion picture production unit makes no charge to the respective departments requiring cinema service. The departments pay only for cost of film used, titles and any special production expenses necessitated by the undertaking. Filming services are requested through the University's business manager, Herbert Zettelmeyer.

The organization of the laboratory as an official cinema service for all departments of Western Reserve University was the concept of Dr. James E. Bliss, ACL, its director. Because of his interest in the use of movies in education, Dr. Bliss, an instructor on the staff of the School of Dentistry of the University, had been contributing his aid to make various films for other departments, and, since his experiments met with success, he developed the plan for the Cinema Laboratory as a centralized movie making service.

This is the first effort to operate a systematic movie making service as an integral part of a university's academic facilities. The project probably will point the way for a practical use of movie making in colleges and universities. With the aid of such a service, it will be possible for professors to produce campus made instructional films, records of experiments and reports in movie form. Athletic coaches can requisition the service as they need it, and alumni secretaries and publicity departments can plan the types of films that best fill their needs.

Harry R. Reed, ACL

Eskimos filmed in teaching reel by Harry R. Reed, ACL

■ In Shelby, N. C., Henry Lee Weathers, ACL, is busy on the production of three films concomitantly, each of which will be used in practical ways to further the interests of the community. Probably most advanced in production to date is *Seeing Shelby*, a publicity reel concerning the city itself, which will be offered to the Chamber of Commerce for luncheon club screenings. Second of Mr. Weathers's productions will be known as *Headlines of 1937* and will deal with outstanding news events of the region. The third film is being produced in direct connection with Mr. Weathers's position as one of the publishers of the *Shelby Daily Star*, local evening paper. It is intended as an educational and publicity medium about newspapers in general and the *Star* in particular.

Lifelike IN BLACK-AND-WHITE....
IT lives IN KODACHROME
CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM FOR
CINÉ-KODAK
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MOTION PICTURE FILM
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Realism? Only the smooth, realistic colors of Kodachrome can do full justice to your subjects.

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Ease? Ciné-Kodak dealers now offer a 10-cent exposure guide that dispels the few problems of outdoor exposure. Indoor Kodachrome, even simpler, is amply covered by Kodaflector's instruction cards.

Small wonder the swing is to color. Ask your Ciné-Kodak dealer to show you typical Kodachrome reels. Then you, too, will add color with Kodachrome. Kodachrome Film, "daylight" or Type A for Photoflood light, is priced at $4.75 for the 50-foot 16 mm. roll, $9 for the 100-foot roll, $5 for the 50-foot 16 mm. magazine ...for Ciné-Kodaks Eight—$3.75. All prices include processing.

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Do your summer movie-making

WITH A

Filmo

HOW good will this summer's movies be? It all depends on the camera you pick! If you will use 16mm. film, study the specifications of the famous Filmo 70-D, and of the compact, magazine-loading Filmo 121.

If you like the convenience and the economy of an eight, see the four Filmo 8's—each one offering a combination of versatile features not found in any other eight.

In all Bell & Howell Filmo Cameras, you get such necessary features as fast, fully color-corrected, interchangeable anastigmat lenses . . . ability to take color film as well as black-and-white . . . perfect speed governing . . . die-cast trouble-proof camera housings . . . design and construction by the men who make Hollywood's finest equipment.

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There are four Filmo Double Eights for the movie-maker.

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

MAY, 1937
25c

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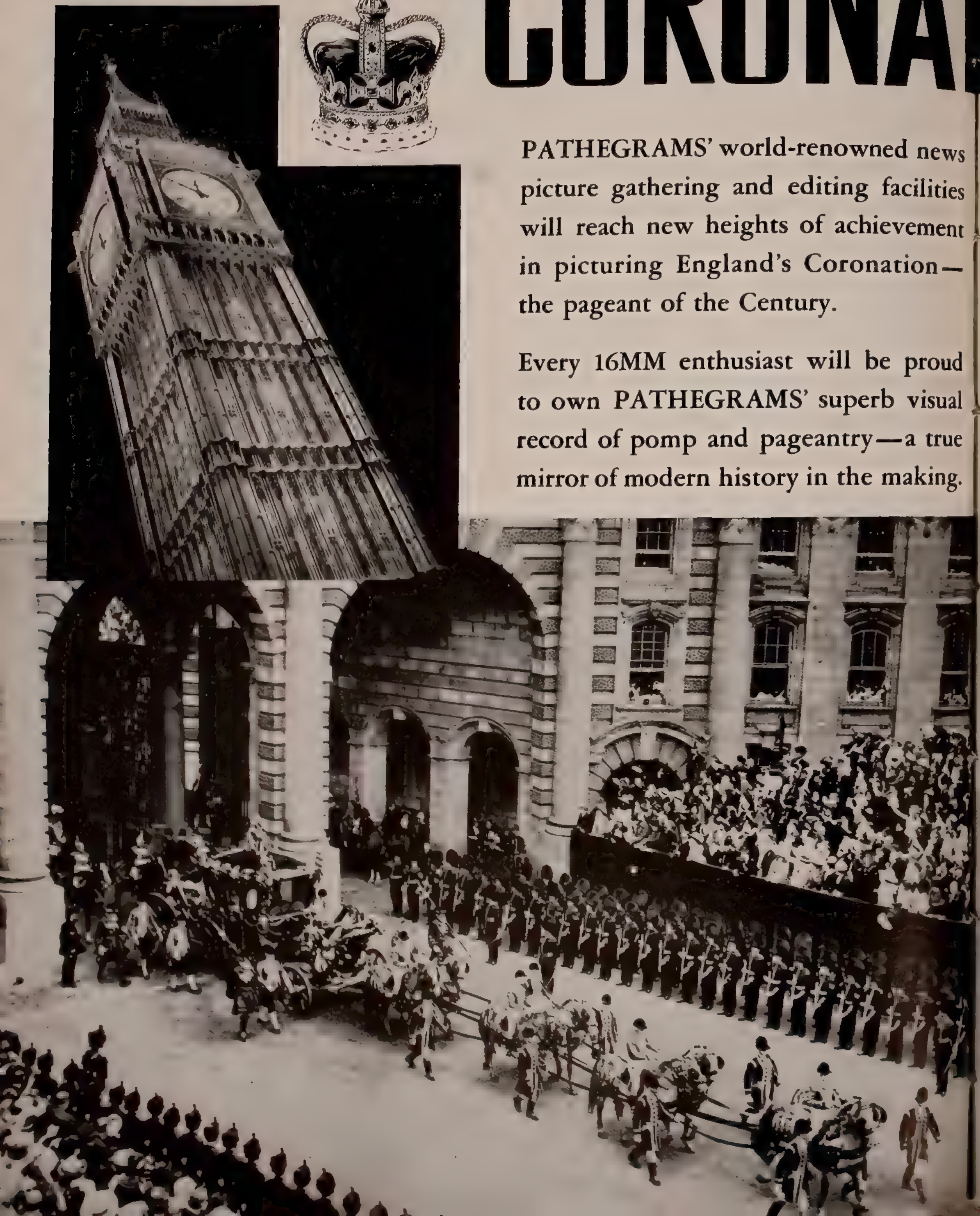

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By Clifford A. Nelson

WITH AN INTRODUCTION BY HERBERT C. McKAY, F.R.P.S.

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III. *General Technique.*
Cleanliness. Loading camera. Exposure and Distance. Lenses and Focal Lengths. One inch lens. Wide angle lens. Telephoto lens. Care of lenses. Tripod. Panoraming. Use of fading devices.

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Simple structural forms. Composition and The Scale. Introducing figures. Color composition. Colors.

V. *Light Conditions and Exposure.*
Importance of correct color exposure. The exposure chart. The exposure meter. Experimentation. Painting with light.

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Indoor lighting. Portrait lighting. Indoor exposure.

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Building up interest. Vacation trips. Trick titles. Direct and superimposed titles. Length of titles and scenes. System in editing. Finishing touches.

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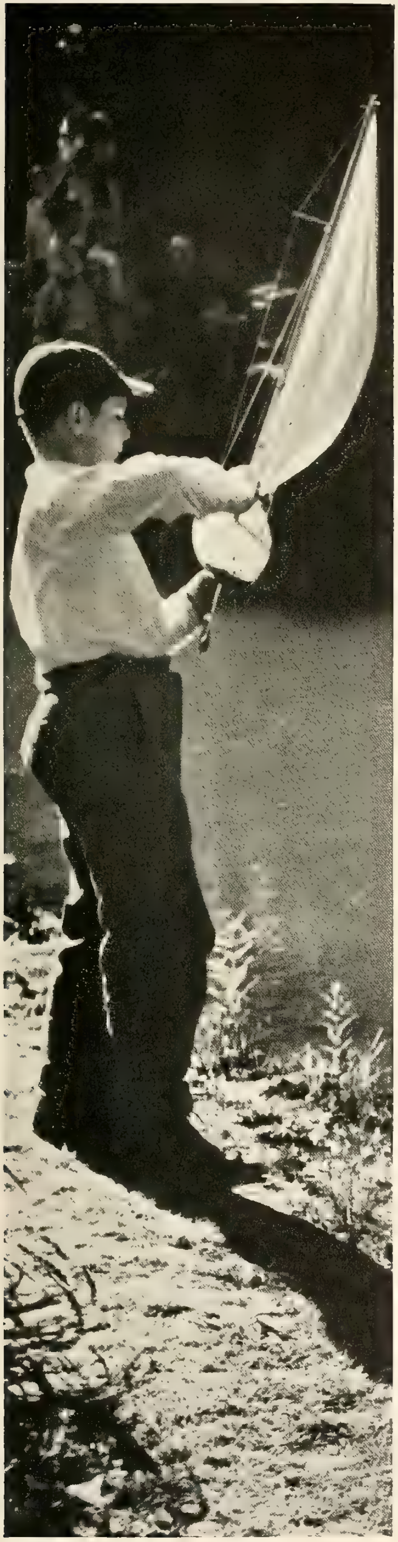
MOVIE MAKERS

James W. Moore, ACL



The magazine of the Amateur Cinema League, Inc.

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CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of Movie Makers with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

STOP! LOOK! LISTEN!

HERE'S a tip to all the cinemateurs who are all steamed up about getting better spring and summer movies . . .

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This remarkable orthochromatic film means *more* pictures . . . and better pictures. It brings you speed, sensitivity, exceptional brilliance, latitude, and a fineness of grain that makes possible large-size projection without loss of detail. It's economical, too. Agfa 16mm Fine-Grain Plenachrome Reversible is available in 100-foot rolls at $4.50, and in 50-foot rolls at $2.75 . . . including processing and return postage.

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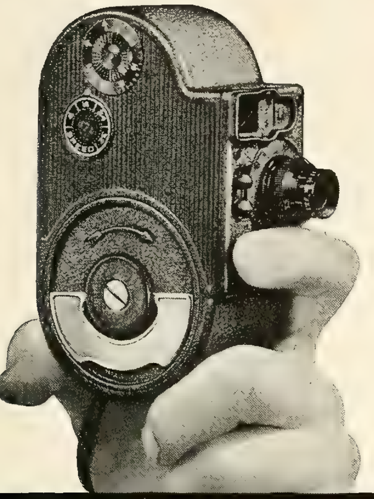

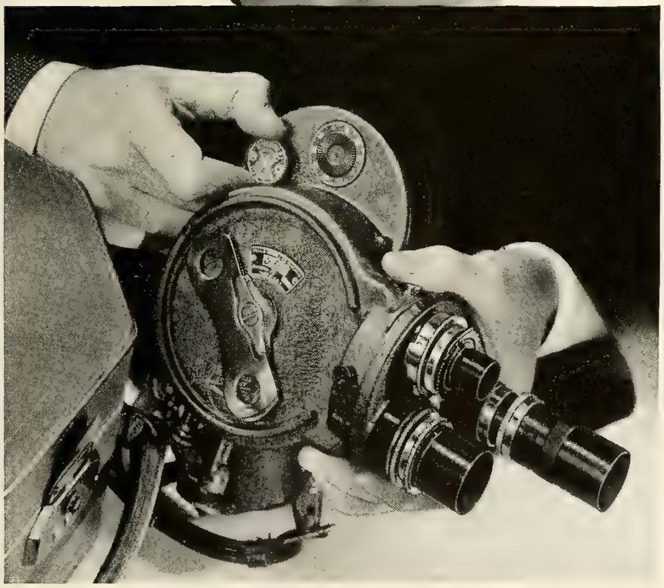

IN Hollywood, cameramen, directors, and stars know that a personal movie camera must be made with the same precision and of the same high quality materials as a studio camera . . . if the resulting movies are to be of theater quality. That is why Hollywood displays an overwhelming preference for Filmo.

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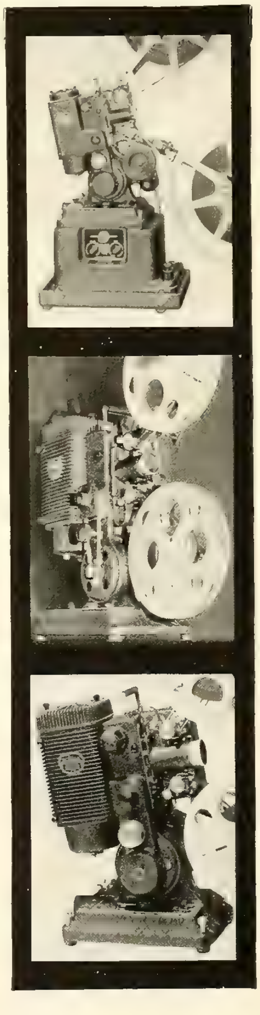

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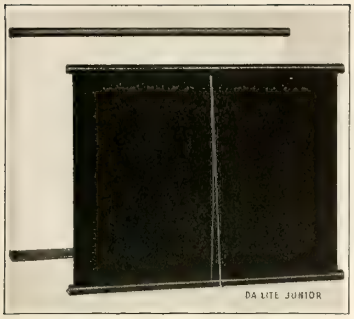

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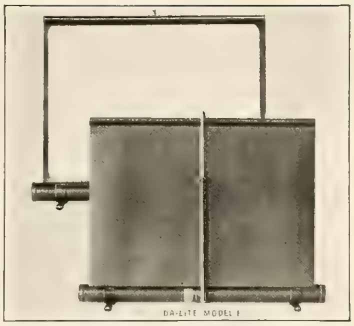

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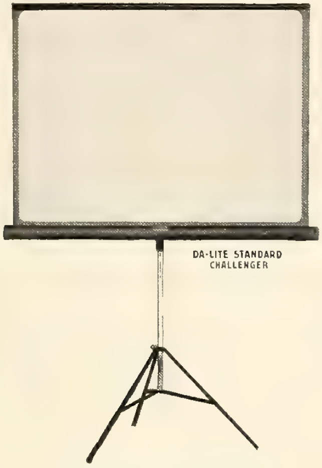

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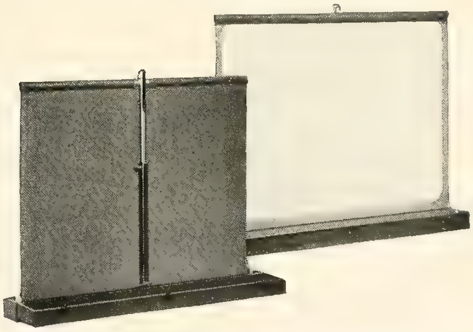

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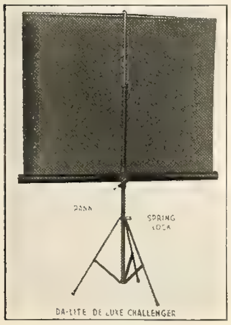

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AMATEUR CINEMA LEAGUE, INC.
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Let the best win

IN THIS number of Movie Makers is announced the Hiram Percy Maxim Memorial Award, an annual honor for one personal filmer, made possible by the generous action of Mr. Maxim's two children, Percy Maxim Lee and Hiram Hamilton Maxim.

For the first time in the history of amateur cinematography, one film alone is to be chosen, from those submitted for an annual selection, to receive a signal distinction. In the past, there have been many contests, but these have brought a number of prizes in each instance. Movie Makers has been selecting the Ten Best Non Theatrical Films for some time, but, each year, more than one person has been honored and the place winners have not been ranged in order of merit. Now, one film is to be lifted up over its fellows and crowned as the best.

Hiram Percy Maxim was always interested in contests. Ingrained in his personal philosophy was the belief that, as each human being tried to better the work of others, so did he grow in strength as an individual. To Mr. Maxim, the individual was always more important than the mass, because he believed that the mass would go forward only as its individuals advanced. He had small patience with that theory of life which brands as "tooth and claw" any competitive effort and which would level all men up or down to a non competitive and regimented existence, in which striving with one's fellows is deplored as a kind of sin against the holy doctrine of collectivism. This philosophy cut through all the strata of his life, expressing itself in his hobbies, as well as in his work. He was continually asking for opportunities for movie amateurs to compete.

The Hiram Percy Maxim Memorial Award, therefore, is established in the very spirit of the League's Founder, for through it, one filmer and one film will be selected as better than all others, in the opinion of the judges, and to this one filmer will go both honor and an honorarium of one hundred dollars. Mrs. Lee and Mr. Hamilton Maxim have preserved for the future, in their generous offer, the very essence of their distinguished father's scheme of life. His was the old New England concept of unremitting effort for a specific purpose, in which the best man would win.

The Amateur Cinema League is grateful to the children of its Founder for their intelligent perception of his essential self—something that many children never manage to achieve in understanding their parents—and for their desire to do honor to the inner spirit of the League's first chief. The League invites the whole world of personal movie making to compete for this distinction. As Mr. Maxim might have said, "let the best take the honor."

Movie Makers hopes that Mr. Maxim's impatience with second rate achievement in any field of human effort will inspire each competitor for this prize. Let his stern regard for the result, no matter how hard the going might be, animate each filmer who strives annually for the Hiram Percy Maxim Award.

The Founder's memorial

THE distinguished service of Hiram Percy Maxim, who founded the Amateur Cinema League and who guided it through the important first decade of its history, will be kept vital and effective in personal movie making from year to year, through the vision and the generosity of his two children, Percy Maxim Lee, ACL, and Hiram Hamilton Maxim.

The annual Hiram Percy Maxim Memorial Award has been established by the offer of Mr. Maxim's two children and the acceptance of the League's Executive Committee. It will be granted for the first time in 1937 as a special honor for that film which is chosen as the best of those placing in the general class of the annual Movie Makers selection of the Ten Best Non Theatrical Films. The award consists of one hundred dollars and a special token. This token will be a replica of the Hiram Percy Maxim memorial to be set up in the offices of the League. The judges for the award will be those that select the Ten Best each year, the staff of this magazine.

In December of 1936, Mrs. John G. Lee, of Hartford, Conn., daughter of our Founder, expressed the hope that the Amateur Cinema League would permit her and her brother, Hiram Hamilton Maxim, president of the Maxim Silencer Company, of Hartford, to establish some kind of memorial to their father, which would keep alive the ideals which Hiram Percy Maxim advanced in amateur cinematography. Mrs. Lee and Mr. Maxim felt that the annual selection of the Ten Best had always lain close to their father's heart, because of his great interest in filming contests. Their suggestion that a "best of the Ten Best" be selected each year by the same mechanism that has stood the test of years, and that to this "best" film be given an annual award, was welcomed by the Executive Committee of the League, and the Hiram Percy Maxim Memorial Award was formally established early in this year.

Because the makers of films that place in the special class in any year's Ten Best have received compensation for their efforts, it has been thought wise to limit the Hiram Percy Maxim Memorial Award to the producers of films that are selected for the general class of the Ten Best. In 1937, as in 1936, the special class places will be limited to three, which will mean that seven of the films selected as the Ten Best will compete for the Memorial Award.

The memorial to be set up in the League's offices is now being prepared and will shortly be installed. It will be of original design and will have space for listing each year's winner. A replica of this memorial, in miniature, engraved with the winner's name and year, will be given to each annual winner. The annual award, therefore, will carry a group of honors, which are, first, the Hiram Percy Maxim Memorial Award, the highest distinction in amateur cinematography; second, the designation of a film as the "best of the Ten Best"; and, third, the appearance of the filmer's name on the memorial at League headquarters. As evidence of these honors and as a reward of merit, the winner will receive the sum of one hundred dollars and a special token which he can exhibit in his home or office. Who carries off these annual honors will, indeed, have won laurels.

Movie makers will be interested in the two donors of this award. Mrs. Lee is, like her husband, a movie maker, having adopted this hobby of her father, in his honor. She is especially interested in the education of children and has made active contributions to this field. She is a lover of the out of doors, and her spacious home, "Applethorn," is set on a high hill in Farmington, a suburb of Hartford, from which one has ready access to hillsides and woods. Mr. and Mrs. Lee take their children, and those of neighbors and friends who may join, for frequent rambles over the hills, in which adults and youngsters join in races and other vigorous activities. Mr. Lee is an engineer and airplane designer.

Mr. Maxim is an engineer, like his father, and has to his credit an increasing number of inventions. Trained at Massachusetts Institute of Technology, like the League's Founder, he now takes up, as president of the Maxim Silencer Company, a tradition of inventive contribution to the world's progress that began with his grandfather and great uncle. He also makes movies.

The same simple rules that have governed the selection of the Ten Best each year will be used for the Hiram Percy Maxim Memorial Award. The Ten Best and the Memorial Award are open to everybody, with the one exception, already referred to, that films submitted to the Ten Best selection in the special class (films for which compensation has been received from a client) will not be considered for the Memorial Award. As has been the case with the annual Ten Best, no officer or director of the Amateur Cinema League and no member of the staff of the League or of its magazine is eligible to place in the Ten Best or to receive the Memorial Award. The selection of the Ten Best and the designation of the Memorial Award winner will be made from those films that have been reviewed by the League's staff or have been sent in especially for the contest by October 15, 1937. Five o'clock of that day will be the final time for entries.

As in 1936, there will be selections in the general and special classes. The special class will consist of *all films for which the maker has received compensation from a client at any time previous to the official closing of the year's competition.* This compensation is not understood to include the receipt of money by the producer for any personal use of the film by him in connection with his own business or profession. Pictures that do not come within this spe-

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Polarizing light

DR. WALTER CLARK

The theory behind the new polarizing screen for filming

EVERY photographer knows that light has direction, because he can project a beam of it by using a spotlight and he can use the beam to illuminate a subject which is in line with it. He knows also that light has intensity, because he has to adjust his exposures according to its brightness or weakness. Further, he knows that it has color.

All these things any movie maker can observe with his eye. There is, however, a property of light which cannot be seen. This is known as polarization, a somewhat terrifying word coined by scientists to express an idea which is really quite simple to understand. A thing is said to be polarized if it has a tendency to behave in a special way in a certain direction. In the case of light, this behavior is related to the very nature of light itself.

Most of the effects of light can be explained on the assumption that light travels in the form of waves. Now there are different kinds of wave movement, and we must therefore be a little more specific. Consider the waves on the sea or the ripples on the surface of a pond. As the waves travel over the surface, the water at any particular point merely moves up and down. The water does not move forward with the wave. It is only the form of the wave which travels forward. If there are no currents, a ship floating on the surface of the sea is not carried forward with the waves. It merely rises and falls as they pass by. Waves of this kind are called transverse waves, because the movement of the water is in a direction transverse to the direction of travel of the wave.

Another kind of wave is found in the case of sound traveling through air. When the orchestra player gives a blast on his trombone, the air issuing from the bell vibrates to form the sound, and, in so doing, the particles of the air move back and forth along the direction of travel of the sound and not from side to side. The waves traveling in this manner are said to be longitudinal waves.

The waves of light are of the transverse kind, similar to those on the sea. Of course, they are not carried by the air or any other tangible material, but by a medium known as the ether, which is supposed to permeate all space and matter. They differ in one important way from the sea waves, and that is that they do not normally vibrate in one direction only.

Suppose that we hold in the hand one end of a rope, the other end of which is tied to a door knob, and suppose that then we give the wrist a flick so as to jolt the rope. A pulse, or wave, will run along the rope, having the form of a transverse wave like that on the sea. However, we can do one thing with the rope that cannot be done with the sea; we can flick the end in any direction we choose, and so we may cause a movement along the rope at any angle that may be desired.

The waves which travel along the rope will all cause a movement of the rope at right angles to its length, but the plane in which the pulses on the rope lie need not be at any particular angle. For example, we might attach a clock face to the door knob to which the far end of the rope is tied. We can then jolt the rope so that the wave which runs along it points up and down, for example, to twelve o'clock. If the rope is flicked sidewise, the wave will run along in the direction of three o'clock and so on. If the rope could be shaken rapidly enough at all angles, it could be considered to be vibrating in all directions, at right angles to the direction in which the waves travel along it.

This can be considered to be the way in which light waves move—vibrating in all planes at right angles to the direction in which they travel. If, by some method, the waves are constrained so that they vibrate in one direction only, as do the waves on the sea, they are said to be polarized.

To make this clearer, let us go back to our vibrating rope. Suppose that we get somebody to hold up two flat boards, parallel to one another and spaced about an inch apart. Suppose that these boards are placed so that the rope passes between them at about midway between the person holding the rope and the end tied to the door knob. When we flick the end of the rope, waves can be made to travel along it at any angle we wish. However, when they meet the boards, those waves which are at an angle to them will be stopped. Only those waves which vibrate in the same direction as the narrow space between the boards will be able to pass through and reach the door knob. The waves will then be polarized in that direction.

This sort of effect can happen in the case of light, and the light is then said to be polarized. Of course, we cannot use a narrow slit to polarize the light waves, because the waves are too small, but there are several things available which have the power of polarizing light. It has been known for a very long time that certain crystals have this ability. Chief among these are the crystals of calcite known as Iceland spar, the relatively precious stone, tourma-

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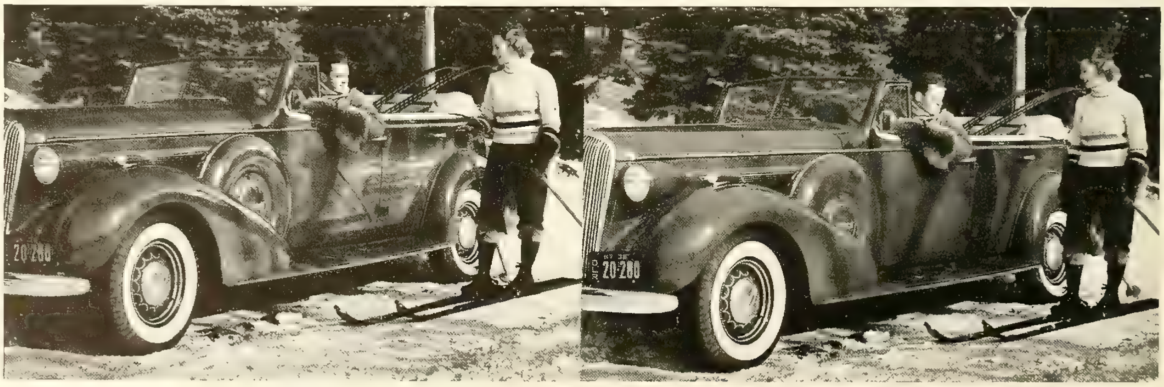

Polarizing screen kills reflections on the car's side

PAN AMERICAN AIRWAYS SYSTEM

Scenes at the air terminal can start your reel smoothly

Lionel Green

Air filming

CAPT. D. W. NORWOOD, ARMY AIR CORPS

TRANSPORTATION, because it fulfills a basic human desire, has always been a subject of keen interest. The various forms of locomotion—the horse, the coach, later the railway train and then the automobile—have been absorbing subjects. Can you remember, when a child, how impressive a locomotive appeared?

Now, most modern of all, is the airplane, with its swift, thrilling flight. It crosses the continent in a matter of a few hours. It carries passengers in ease and comfort at a rate of speed undreamed of a few years ago, and it travels through fog and darkness by riding the radio beams to its destination.

The scenes presented to aerial travelers aloft are superb. More can be seen from an aerial viewpoint in a few minutes than can be seen in years on the ground.

The movie maker will find here a cine topic that will challenge his skill, and the first step in meeting this challenge is to plan the filming procedure carefully before starting out. Some conditions will be encountered that are quite unusual to cinematographers who have filmed on the ground only.

Suppose that a flight in a commercial airliner is to be made in daytime over interesting terrain. The movie maker will desire to record the elements of this trip that will give a vivid presentation of its sensations and highlights. He probably also will want to present a well rounded story of the trip.

First, then, plan to go to the air terminal well in advance of the time of takeoff of your plane. Set up the camera and get a long shot of the air terminal building that will include interesting cloud formations in the background. (If you are unusually fortunate, you may get a plane flying overhead in the background.) Then take a medium shot of the building and finally a closeup of the name plate over the door.

Next, move around to the business side of the terminal building and get some shots of planes taking off and landing. Use telephoto lenses for this—a two inch or, if you can handle it, a four inch lens. Follow the plane with the camera. This is one time when rapid "panning" is permissible. However, the "pan" should be accomplished as smoothly as possible, and the plane *must* be kept approximately in the center of the frame.

Supersensitive panchromatic film is best for these shots, as for all aerial work. A yellow filter, light or heavy, appropriate to the light conditions at the time, should be used for these scenes.

Next, move to a location where pictures may be made of the passengers entering or leaving a plane at the loading station on the ramp. If it is impossible to approach close to the place, a two inch telephoto lens may solve the problem. Get a little atmospheric background for the continuity by showing the pilot receiving his flight orders prior to takeoff, the pilot of an incoming plane turning over the U. S. mail and the mechanics and inspectors working rapidly on the plane to condition it for further flight.

Things to observe in first efforts at aerial scenes

Now you are ready for the flight. Select a seat in the plane where the wing will not block off a good view of the ground. Have the camera all ready for a scene of the takeoff. Point it out of the window, ahead and slightly downward; start the camera when the pilot opens the motors full out for takeoff, and you will obtain a picture that will cut in beautifully with one of the telephoto "pan" shots of a takeoff that was made previously.

Now that the flight has been established, take a few scenes of the interior of the plane and of the passengers. The reactions of passengers to flight will provide interesting character studies at times. A wide angle lens (15mm.) is useful for these interior shots. These pictures can be cut into the finished film at appropriate places.

From this point on, attention can be devoted to securing views, with a one inch lens, of the terrain far below. A variety of camera angles is permissible; however, the normal, or most normal appearing, scenes will be obtained with the camera pointed down about thirty degrees from the horizontal. When a scene includes the horizon line, make certain that the horizon is level in the finder. These sequences probably will be more interesting if some portion of the plane is introduced as a partial frame for the scene.

The use of an exposure meter for these shots, as well as for all others suggested herein, is highly recommended.

Haze, often invisible to the eye, but certain in its effect on photographic emulsion, becomes of considerable importance because of its cumulative effect, due to the relatively great distance between camera and terrain. Heavy yellow filters (at least 4x) are recommended for this type of work. The general rule is to use as heavy a yellow or amber filter as the light will permit. This allows for maximum

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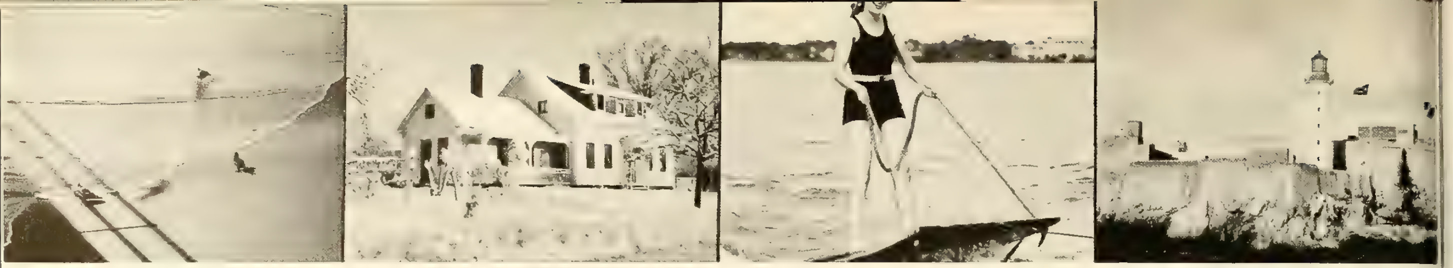


Strong shadow; clear blue sky; bright sun.

Type 1

Fuzzy shadow; hazy sky; hazy sun.

Type 2

Cloudy bright; overcast sky; no sun.

Type 3

Cloudy dull; heavy overcast sky; no sun; medium to dark clouds.

Type 4

Figure 2

Exposing Kodachrome successfully

J. F. HOLDEN

SPRINGTIME not only awakens the urge to get our movie cameras going again, but it usually also starts us off on an outdoor color filming campaign that runs right through the football season. For that reason, it is well to get off on the right foot, so that, when we sit down to title and edit our color films next fall, we shall find that every scene was accurately exposed and is worthy to be included in one of the finished pictures. This can all be accomplished easily by observing a few simple rules, which all experienced color photographers have learned to follow either consciously or unconsciously.

Perhaps the most important factor in making good Kodachrome movies is determining the correct exposure. It is all simple enough to set the focusing scale accurately and to hold the camera steady, but judging incorrectly what diaphragm to use often ruins an entire roll of film.

There are two fundamental factors which affect the exposure of a subject; first is the strength of the light and, second, the general color of the subject.

Out of doors, light conditions range from bright, brilliant, summer sunlight to dark, rainy, overcast days when it is almost dark enough for street lights. For the most part, we are not so much concerned with the extremely dark condition, for underexposure will likely result if we shoot color under such circumstances.

Starting with the other extreme, let us consider bright sunshine to be the number one condition of light. This light condition is characterized by a bright sun, blue sky and strong, crisp shadows, there being no clouds over the sun and no haze. A movie maker can easily classify this condition by observing these characteristics. First, look at the sun! Is it bright? Yes. Then look at the sky! What color is it? It is clear blue, with neither haze nor vapor. Now, look at your own shadow or a shadow cast by buildings or trees. They are dark, strong and sharp. This defines number one light condition. See number one in Figure 1 at the bottom of this page.

Now, let us consider the next weaker condition of light. Here there is a little aerial haze and the sky is grayish and, although the sun is visible, it is shining weakly. This condition is usually described by photographers as a "hazy sun," and it is identified easily by the shadow the sun casts. It is a weak grayish shadow with soft edges—not the crisp, black type of shadow associated with bright sun. Further, you can look at the sun for a second without hurting your eyes. The sky is hazy gray. This describes the next light condition, which is number two in Figure 1.

These are the two basic light conditions found whenever the sun is shining and is casting some kind of shadow. It might happen that it would be difficult to decide whether the sun should be called type one or type two. When it is difficult to decide which of the two should be chosen, if we know the exposure for the types one and two, it certainly would not be wrong to split the difference and to expose at halfway between the two known stops.

Next, let us analyze the light conditions when the sun is not shining. The third condition comes under this heading, and it is a weaker light than that of the hazy sun of number two. It might be called a bright, cloudy light. The sky appears as if the sun might burst forth any minute. There are little or no signs of shadows and, if they should happen to be present, they are very soft and almost ghostlike. There are considerable haze, vapor and clouds in the sky. See Figure 1 again.

Number four is the darkest condition under which we ordinarily would make Kodachrome movies. The sky is a good shade darker than in condition three, and there are definitely no shadows. It is impossible to tell where the sun is in the sky, for dark clouds obscure its entire path. The sky has the general appearance of an approaching rain.

It should be fairly simple for one to decide between one of

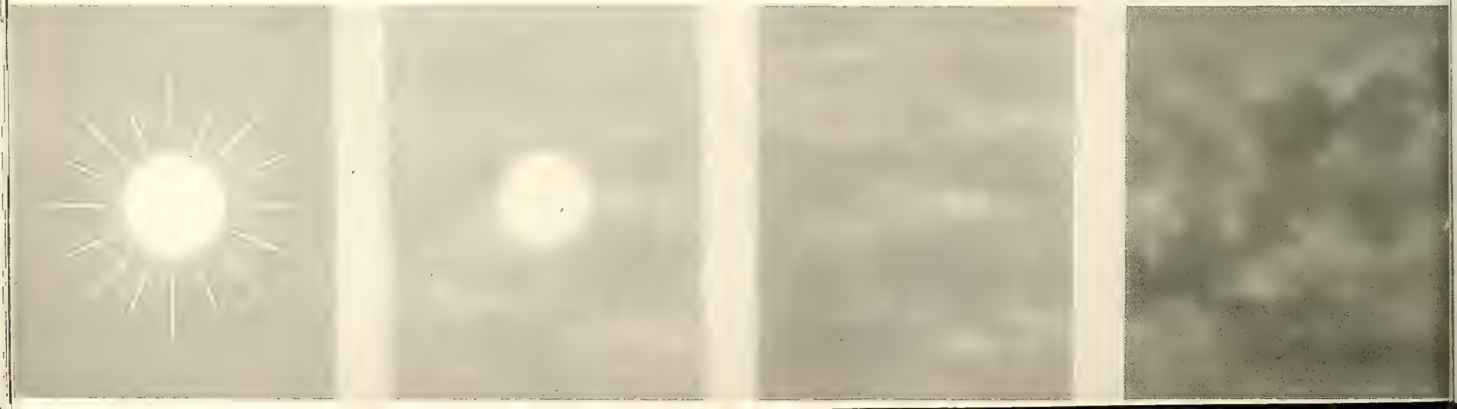
Figure 1

1. BETWEEN $f/8$ and $f/11$

2. BETWEEN $f/5.6$ and $f/8$

3. BETWEEN $f/3.5$ and $f/5.6$

4. $f/2.8$



two things. Is the sun shining or is it not? If it is shining, is the light the bright type one, or is it the hazy type two? If the sun is not shining, is the light bright cloudy, or cloudy dull?

Now, with the aid of one of these guides or merely by making a mental record of these four light conditions and the diaphragm openings associated with each condition, it is an easy matter to come very close to judging exposure correctly. See Figure 2.

It is now generally understood by most movie enthusiasts that Kodachrome, like other color films, has less exposure latitude than black and white film. For instance, with an average light, such as a hazy sun (number two condition on the chart), the correct exposure on panchromatic film would be between stop *f*/5.6 and *f*/8. If an average subject were photographed—that is, a subject with an average scale of tones, having blacks, whites and grays—it would not matter much whether *f*/4 or *f*/8 or even *f*/3.5 or *f*/11 were used. The latitude of the film, plus the automatic printing features in processing used in some makes of film, would smooth out these irregularities, compensating for errors in camera exposure. The final picture on the screen would be satisfactory.

With Kodachrome, one cannot err to the same extent and still obtain good color pictures, for not only does the film have a shorter exposure scale, or latitude, but also the automatic printing feature, used in the development of some black and white films, is not applicable to Kodachrome.

The exposure guide (see Figure 1) will place correctly the exposure within the latitude of the film. However, those who want to make the very best Kodachrome possible must consider the factor of the general color of subjects.

The luminosity of all colors in nature can be compared to shades of black, white and gray. In other words, yellow colored objects in nature may be compared to white, since they reflect more light than any others, just as white reflects more light than gray or black. Medium greens (pea green), medium browns and orange might be classified with grays, because, like grays, they reflect an average amount of light. Purples, navy blues, dark reds, and so forth, can be compared to blacks. They are the dark colors and reflect proportionately less light. When white pigment is noticeably present in any color, it becomes a pastel and may be classified as a light color. On the other hand, when black pigment is present in any color, it should be classified as a dark color.

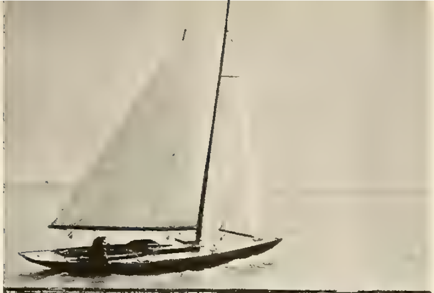
If a subject is composed partly of light colors, partly of medium colors and partly of dark colors, it can be classified as an average subject. If the subject consists entirely of light colors, for example, a bed of yellow daffodils or a beach scene with light colored sand, then it is definitely a light colored subject and should be given at least one half stop *less* exposure than the normal colored subject. If, on the other hand, the subject is made up of dark colors, for example, a bed of purple pansies, or dark, blue green spruce or fir trees, then it reflects considerably less light to the camera lens than the normal subject, and it should be considered dark colored. *More* exposure—at least one half stop more—is required to render good color values and to give transparency in the shadow tones. See Figure 3.

Kodachrome film is balanced for the noonday sunlight of the average temperate zone latitudes and will give satisfactory results from eight in the morning to four in the afternoon during the summer, and from nine in the morning to three in the afternoon in the winter. Before and after these hours, the sun is much redder in color, and it will not render a perfectly true color picture.

Since the light is weaker before eight in the morning and after four in the afternoon, one half to a full diaphragm stop additional should be allowed when filming either before or after these hours.

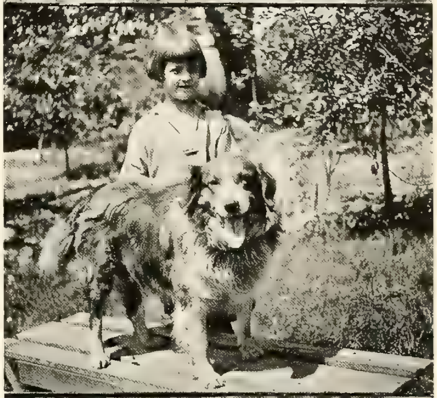
Factors to guide those who employ this color medium

Since Kodachrome is balanced for an average temperate latitude, it is obvious that pictures made in northern Canada may require a half stop more exposure and that pictures filmed in the tropics—Florida and the West Indies—would need about one half stop less exposure. The light colored buildings in the tropical countries reflect considerable light, and this should be taken into consideration when filming there.

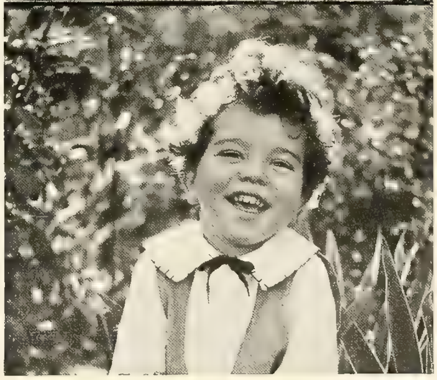


Light colored subject—use ½ to 1 stop less exposure.

Dark colored subject—use ½ to 1 stop more exposure.



Side lighted subject—use ½ to 1 stop more exposure.



Back lighted subject—use about 2 stops more exposure.

Figure 3

The best conditions for good color scenes prevail when the sun is directly back of the camera and is lighting the subject evenly. It is, however, not always possible to make pictures under such ideal conditions. Sometimes the sun is lighting the subject from the side or at an angle of ninety degrees. Or, perhaps, the sun is back of the subject, lighting it from the rear. The first case is known as side lighting and the latter as back lighting.

Although the most satisfactory pictures are made when the sun is shining almost squarely on

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Philip D. Gendreau

English inns will supply continuity for travel reels

Filming rural England

ALAN MOORHOUSE, ACL

IT HAS BEEN my good fortune during the last seven years to spend a month of every summer in England. During that time, more film runs through my camera than during the other eleven months put together. Castles, abbeys and cathedrals; inns and oak raftered cottages; Roman roads and Saxon monuments—two thousand years of English life await your camera. With a little study, you may find nearly as many themes around which to weave the record of your visit.

As you arrive on English shores, you will find the customs officials tolerably lenient in admitting your camera and film. (The League's recently revised Customs Report indicates that cameras and film carried by tourists into England for their personal and private use will be admitted duty free, at the discretion of the inspectors, upon declaration as personal effects. *Editor.*) It is not necessary to take with you a large supply of film, as all of the recognized makes of monochrome and color emulsions are readily obtainable, at prices roughly the same as in America. Processing service is prompt and of high quality.

The English weather (although not as black as it is sometimes painted) is a variable factor. Particularly around the coast, I have found the humidity a consideration to be reckoned with, so that all possible precaution against this danger should be taken with one's equipment and film. Three ruined filters were the price of wisdom as a result of my last year's visit to the beautiful Cornish coast.

For movie making with a minimum of delay and inconvenience, you will find a car almost an indispensable aid. A four seater sedan to drive yourself can be rented in London and other large English cities for $5.00 a day—everything included but gas and oil, and no limit on your mileage. They are usually current year's models, in first class condition and thoroughly reliable. With the steering wheel on the right of the machine, you will find that the bogey of driving on the left side of the road seems to disappear as if by magic. It strikes you almost at once as the only natural way.

Movie makers are urged to explore beyond big cities

So much for practical matters. To tell you exactly what to film and where would be not only presumptuous but an impossible task. Personal tastes, length of time available and the convenience of other members of your party, each will affect the issue in its own way. Thus, simply let me suggest here a few of the subjects that I would like to tackle sometime myself, with comments as they occur on how they might be filmed.

Part of the beauty of the English scene lies in the natural landscape—and part is in the things which men have set upon it. Not all that has been built is beautiful, and the march of progress has torn down many of the relics that typified the unhurried way of living that once was. But a great legacy still remains, a challenge to your camera and to your imagination. Out of my own sad experience, I would warn you against indiscriminate filming of anything and everything which may appeal to you. For, if you do, you will return home with a plethora of unrelated shots that will require a herculean task of editing—and a separate title for almost every shot. Rather, try to concentrate on some specific aspect of England, and, cinematically, let the rest go. Remember, you are building a film, not a scrap book.

I should like to see a picture of English inns. Perhaps the old coaching inns of Dickens's time might be the thing. You could follow the roads these inns used to serve and you could identify them, as far as possible, with the stories about them. Thus, The King's Head, at Chigwell, Essex, is the original of the Maypole in *Barnaby Rudge;* The Grapes, in Limehouse, London, suggests Dickens's Six Jolly Fellowship Porters, while the White Horse, at Ipswich, is the scene of Mr. Pickwick's nocturnal adventure.

Or, leaving Dickens, let us go back to medieval times. The Pilgrim's Inn, at Glastonbury (now called the George Hotel), although built between 1470 and 1475 by Abbot John de Selwood, has stood the test of time and weather unimpaired. Other ancients, encrusted with legend and loveliness, are The Hostel of God Begot, at Winchester; The New Inn, at Gloucester, with its famous galleried courtyard; The Angel, at Grantham on the Great North Road, which once lodged Richard III. If the project appeals, I would suggest investing in a book, entitled *The Old Inns of England,* by A. E. Richardson. Don't forget that most of these inns will provide your food and lodging, as well as the subject matter for a film.

Water and water scenes have a

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The human side of cities

GWLADYS WYNNE SILLS, ACL

THE moving picture has sometimes been called the stepchild of the theatre. Judging by the miles of film devoted to sea, mountains and monuments, the general belief among amateur movie makers seems to be that it is a stepchild of the picture gallery and a very close friend of the picture postcard! It is a pity that the *human side* of cities is not more popular in amateur films.

By the expression, "human side," I do not refer to the shots of traveling companions found in a film made as a personal record of a visit to a city. In such pictures, the interest of the audience is divided legitimately between St. Mark's Square and Aunt Mary feeding the pigeons, or between the *Café de la Paix* and you, in the foreground, drinking your first *Pernod.* Rather, I have in mind the human element in the cities themselves, which is so often neglected even in the ambitious travel pictures made for the entertainment of friends.

How often you hear a returned traveler exclaim, "I'm not interested in visiting a lot of museums and picture galleries! I like to watch the people in the streets and all their different customs and manners."

Why is it that that same traveler is false to his own tastes when he has a camera in his hand? He goes out and dutifully makes pictures of buildings mentioned in the guide book and brings back to his screen a series of picture postcards.

When you think of London or Paris, I am sure that your memory is not a book of views. It is probably a jumble of buildings, pictures, cafés, faces and meals. The outline of a London policeman's hat is probably clearer in your mind than the outline of Buckingham Palace.

Even if you wish your film to be a record of famous cathedrals or other buildings, the human element still should be included. It gives life and meaning to the monuments of the past. How many of us have trailed wearily through palaces, behind a guide who monotonously intones, "The Gobelin tapestries on the walls represent the four seasons: spring, summer, autumn and winter. The vase on the mantelpiece is Sèvres and cost five thousand francs."

When there is no reference to the exciting events of the past, or to the glamorous persons who have loved or been murdered there, how dull is the whole affair!

The movie maker cannot create historical dramas to revivify the buildings and art objects of the past, but he can include references in his titles that will bring in the human element. Then, failing the scenes of people of the past, at least the people of the present can be pictured.

When you are filming picturesque buildings and old squares, it is a good idea to wait, a long time if necessary, until the right actors come along. If peasants in costume do not exist, a soldier, priest or policeman may give the right touch of local color. Closeups of interesting types are legitimate even when the subject knows that he is being filmed. Sometimes a smiling face is an ambassador of good will. Little French children will make your audience forget for a moment the subject of debts and certain mistakes on their hotel bills. In my Russian film, there is a scene of a certain dimpled dairy maid of the Ukraine, which has an effect upon the most hardened of anti Bolshevists. They melt for a moment, and decide that there still are a few smiles left in Russia. However, whenever possible, it is better to take people who are totally unconscious of you and your camera.

Forget the monuments and buildings for a while and make a few sequences devoted to the "human side." Markets are wonderful places in which to get scenes of people, because the eternal pleasure of barter and exchange is so absorbing that you will be ignored. There you find the wares of a country, the costumes of a country, the gestures of a country and the emotions common to all countries. Where national costume still exists, peasants dressed in their best come in from outlying districts for market day, and the processions of mules and bullock carts, donkeys and camels, laden with produce, winding their way along the country roads, are always fascinating. Such shots would serve as an introduction to a market sequence and also could show the scenic setting of the town.

Forget castles and towers and shoot a few human scenes

Footage of places needs enlivening with more people

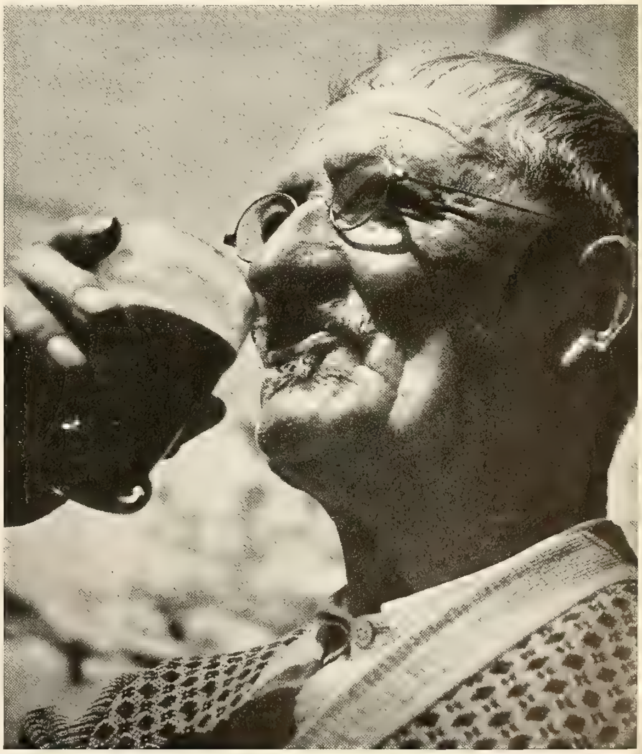
When you are making scenes that are full of native interest and beauty, avoid including fellow travelers! The sight of a tourist in an Arab market will unconsciously make your audience think of Thomas Cook instead of the Arabian Nights.

Shops, as well as markets, are individual and distinctive in different countries. If you were to transplant Saks Fifth Avenue to Regent Street or *Unter den Linden,* it would be as foreign to its surroundings as would be Rockefeller Center. But how rarely you go shopping in a film! Yet there are beautiful palaces of fashion, curious and strange stores and old romantic shops. There is the haberdasher's near the *Palais Royal* where the dandies of the Directoire bought their high stocks, or the hatter's in St. James's Street, where Nelson left his hat before Trafalgar, never to come back to claim it. Here, just a reference in a title will bring in the human touch.

Even advertisements can supply an amusing and characteristic background. When travelers, looking wearily out of train windows, see the magic words, *Olio Sasso,* they know they are in Italy. There is the old story of the American, traveling for the first time in England, who asked why so many towns were called "Bovril."

[Continued on page 231]

Nora Dumas from Black Star



The camera witness

ORMAL I. SPRUNGMAN, ACL

How movies serve to find evidence in legal actions

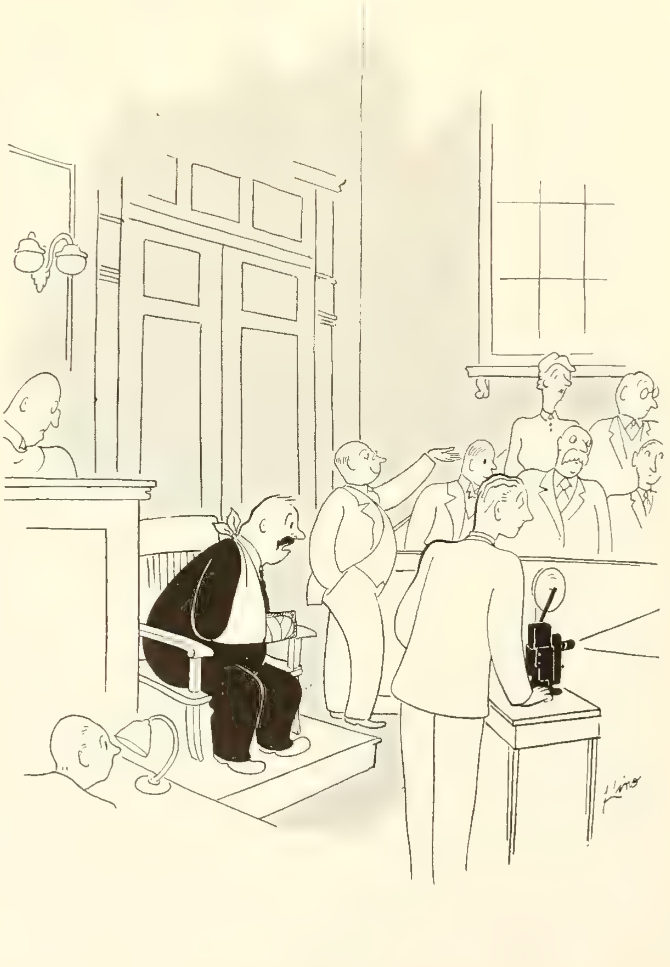
THE operative sitting in the front seat yawned, reached in his pocket and jerked out a watch. "Five minutes to seven," he spoke in a low tone. "He'll be along any minute now."

I could feel my leg buzzing off to sleep. I shifted my position. For nearly an hour we had been parked across the street from the lumber yard office. I was doubled up behind the side curtains in the back seat of an unsuspicious looking Ford. A three inch telephoto was snapped in position and the movie camera was loaded with supersensitive stock. The sun was just beginning to climb up over the distant buildings. Suddenly a streetcar zoomed into sight. Somebody got off.

"That's him!"

I took the cue, forced the nose of the telephoto through an opening in the curtain and started shooting.

From descriptions I had heard, there was no mistaking the person. He was a big man who wore heavy, shell rimmed glasses. Suffering an arm injury in an accident, he had brought suit against an insurance company. Now he was doing the very thing that doubtless his attorney had warned him not to do, that is, reporting for work. His case was coming up shortly in the courts, and a local detective agency had been called in to do some private sleuthing. My assignment was to capture movie closeups of the person shadowed, to prove that his claims for damages were exorbitant.



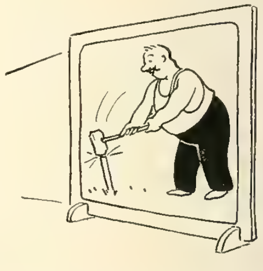
Using the window sill of the car as a tripod base, I "panoramed" slowly, following the subject as he walked half a block to the office entrance. I showed him entering and closing the door, then I swung up to a closeup of the firm's name on the building. This immediately identified the location and set the stage for scenes which followed.

Twice we rode slowly around the block long enclosure, taking note of vantage points through the picket fence where more evidence might be procured. Shortly, a heavy truck backed up to a shed, and the subject, clad in work clothes, walked out of the rear door and began helping the driver load lumber. This unexpected action started the camera humming. I took long shots and medium shots from different angles, sometimes resting the camera on the fence for support, sometimes shooting at hip level from under my top coat.

Then, one day, after a lapse of several months, I received word that the reel was to be offered as evidence before the jury and that I was to appear as witness. Contradicting a previous statement, the plaintiff denied that he had reported to work, but the screening of the pictures, which came as a complete surprise, introduced new and more convincing evidence, and the case was quickly settled for a fraction of the original claim.

Often, one hears of other instances where substandard movies play an important part as evidence in court trials.

Sometime ago a local movie maker fitted a camera inside a suitcase, cut a small hole for the lens and operated the camera trigger remotely from the handle. Assigned to photograph suspicious movements of a certain newsboy who had injured a limb, the movie maker stationed himself and his suitcase camera near the newsstand, pretending to be waiting for a cab. He took a few odd shots of the newsboy, but the prize sequence occurred when the boy placed both hands flat on the stand and pushed himself up to a sitting position on the rack. Before the spring motor ran down, the choice shot had been captured.



One amateur is said to have built his camera into a wheelbarrow and hired out as a caretaker on a golf course in order to secure closeups of two individuals who were being watched closely. Still another set up several cameras, lights and alarms in one of a number of lake cottages that were being ransacked by thieves. Everything was so cleverly arranged that, when the culprits returned, they automatically switched on the lights, started the cameras running and set off the alarms. Although the men were apprehended some distance from the site of the crime, the developed movies identified the suspects and brought a confession.

A perusal of the city directory will reveal numerous prospects, such as detective agencies and attorneys, from whom you might solicit assignments for obtaining court movies to be used in special cases. Quite often, the reason why more movies are not introduced as evidence is

[Continued on page 232]

Here is a scenario

JAMES SHELLEY HAMILTON

THEATRICAL script writing technique has changed considerably since the development of talkies, and the numerous recent publications of current theatrical movie scenarios are not of much value to the amateur or industrial filmer, unless he happens to be making a dialog picture with sound on film. It is the silent scenario that is most valuable to the amateur for the purposes of study of the theatrical movies and comparison with his own work.

The following scenario is based upon a single episode from *Rip Van Winkle*, by Washington Irving. The story was chosen from a familiar tale so that the reader can readily compare the scenarized version with the original, if he wishes to study the technique. The script is limited to a single episode for brevity and to avoid complications of numerous actors, elaborate sets and costumes.

This silent script was prepared by James Shelley Hamilton, formerly with the scenario departments of Pathe, Paramount and Fox and now with the National Board of Review of Motion Pictures. Among the widely known scripts written by Mr. Hamilton is the scenario for *North of 36*, produced by Paramount.

Movie makers who are filming dramatic pictures, either amateur photoplays or pictures of the educational, welfare or publicity variety, will find it profitable to study this scenario and to compare it with the original story, which, if not already in their own libraries, is easily available. *Editor.*

EXTERIOR—A wild section of the Kaatskill Mountains. Late afternoon, with clouds showing an approaching storm.

Scene 1. *Long shot.* A bird flying against the sky. Camera follows the bird until it includes a horizon of hills.

2. *Medium shot.* Rip, standing, gun in hand on a wild hillside, his dog Wolf beside him, both looking into the distance. Rip is of indeterminate age, neither young nor old looking, dressed in Dutch clothes of just before the Revolution—large, loose knee breeches, jacket, cap. He carries a fowling piece with which he has been hunting birds and squirrels.

3. *Closeup.* Rip's head and shoulders as he looks into the distance.

4. *Closeup.* Wolf, looking in the same direction, then up at his master.

5. *Semi closeup.* Rip looking into the distance.

6. *Long shot.* The Kaatskill landscape as Rip sees it.

7. *Medium shot.* Rip looks down at Wolf—the day's hunting is over. He takes out his wallet, sits down on the ground. Wolf sniffs hungrily as Rip takes some scraps of food from the wallet, which he shares with the dog.

8. *Long shot.* The mountain horizon, with dark storm clouds collecting.

9. *Semi closeup.* Rip, eating, as he looks up at the sky.

10. *Long shot.* Gathering storm clouds.

11. *Semi closeup.* Rip sees he must be hurrying home. The last crumb is eaten, although Wolf looks hungrily for more. Rip stands up, picking up his gun.

(These opening scenes have established the location of the story—a wild and lonely spot where anything is likely to happen—the time of day—sunset—and an approaching storm, which creates an atmosphere of something impending. It is plain from the fact that they sit down to eat at this hour that Rip and his dog have been out hunting all day. Rip's costume suggests indefinitely but unmistakably that the period of the story is in the past.)

12. *Medium long shot.* Rip starts down the mountain side, Wolf running a little ahead.

13. *Semi closeup.* Wolf stopping, cocking his ears to listen.

14. *Medium shot.* Rip and Wolf. Rip notices Wolf's listening attitude, stops to listen himself.

Title 1. (Very small letters, suggesting barely audible sound.) *Rip Van Winkle! Rip Van Winkle!*

15. *Closeup.* Rip listening, looking down the mountainside in direction from which sound comes. He shouts, "Hey! Hey!" and listens.

16. *Long shot.* Down mountainside, nothing human in sight.

17. *Medium shot.* Rip, hearing no answer, starts on again. Wolf hangs back.

Title 2. (Letters not so small—sound is louder). *Rip Van Winkle! Rip Van Winkle!*

18. *Semi closeup.* Rip stops, listens and looks.

19. *Long shot.* Down mountainside. Dwarf, barely visible, is climbing up, carrying a keg.

Title 3. (Letters of ordinary size.) *Rip Van Winkle! Rip Van Winkle!*

20. *Close medium shot.* Dwarf—short, squarebuilt old fellow with bushy hair and grizzled beard, in antique Dutch clothes. The keg he carries is very heavy for his size. He is just finishing calling to Rip.

21. *Medium shot.* Rip, puzzled, hurrying forward.

22. *Semi closeup.* Wolf, cringing, does not follow—hangs back.

23. *Long shot.* The mountainside—Rip and dwarf approaching each other.

24. *Medium shot.* Wolf sneaking away.

(The foreboding element, already hinted at by the approaching storm, is increased by the dog's fear, which suggests something supernatural and frightening in the voice calling and the appearance of the dwarf.)

25. *Medium shot.* Rip and dwarf meeting. Dwarf does not speak, but indicates that he wants help with the keg. Rip, puzzled but friendly, offers to take it and hoists it to his own shoulder. Dwarf starts to lead the way in a new direction.

26. *Medium shot.* Wolf scuttling through the woods, fleeing.

27. *Medium shot.* Rip and dwarf entering a ravine, wild with many shadows.

28. *Semi closeup.* Rip finds the keg heavy, dwarf takes it again.

29. *Long shot.* The sky, storm clouds thickening, increasing.

30. *Medium shot.* Wolf stops, looks back, then runs on.

31. *Long medium shot.* End of ravine, where it opens into a hollow, wild and craggy—a smooth space of ground between rocky walls and branches of trees almost obscuring the sky. In the background (in the hollow) several men, in clothes like Hendrick Hudson's men, playing ninepins. Rip and dwarf arrive in foreground.

32. *Semi closeup.* Rip staring in amazement. Dwarf wants help with keg—Rip helps him lower it to the ground, still staring at the strange men. Dwarf calls and beckons to the ninepin players.

33. *Medium shot.* The strange men stop their playing, look to see who is calling, start toward camera.

34. *Closeup.* Rip staring, amazed.

35. *Semi closeup.* Dwarf calling and beckoning.

[Continued on page 242]

Carefully planned script from well known scenarist

Get close to your subject

C. R. McLENDON, ACL

These closeups are enlargements from 16mm. reversal film. Each shot was made to add emphasis or to add detail to a sequence of medium and fairly long shots.

DETAIL, more than any other pictorial factor, lends interest to a picture. It may be detail of plot, if the movie is telling a story. On the stage, incidental "business" points up the acting. In the scenic, travel film or vacation record, it is the near shot or closeup that provides this detail. The movie maker who sticks to long shots alone is passing up more than half his material. For, like a good newspaper story, the best movies are made by piling up interesting detail, building a theme as the reels are unrolled.

The movie maker should go after the medium and long shots, of course. They are necessary for setting the scene. But. for accent and emphasis, unpack the long focus lenses and catch some closeups. (Telephotos will be needed to bring the distant detail close, but you can capture the detail near at hand with a one inch lens.)

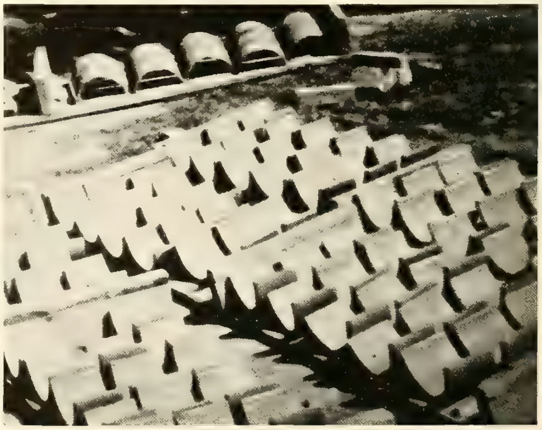
To illustrate, let us visit a tile factory in old Mexico where Indian artisans work at an ancient craft. We have photographed the factory and the kilns; we have all of the establishing shots, so let us look for the detail to complete the picture.

For an opening scene, why not use a heavy filter and picture the kiln chimney etched against the clouds?

And try another from a different angle to build up the industrial theme.

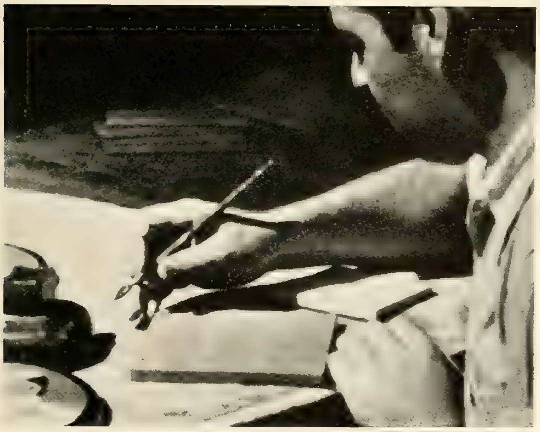
Then, to show how tile is used, fill your frame with the roof of an old building.

Showing the molded clay as it hardens in the semi tropical sun will add emphasis to the continuity.



And, for the sake of detail, let the sun build shadows on low lying piles of roofing tile ready for the builder.

To accent the work of the artisans, move up close and picture the Indian artist sketching designs on ornamental tile.

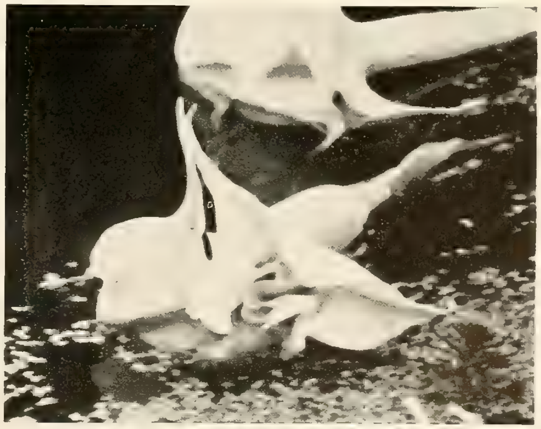


And get closer to catch his hand as it pens lines on sun baked clay.

To add point to the long shots, we may picture a little Indian stenciling designs on tile.

For the sake of the story, add a closeup of the burro, workhorse and motor truck of Mexican industry.

Close this sequence and begin the next with something handsome—for example, a fallen lily against dark water.



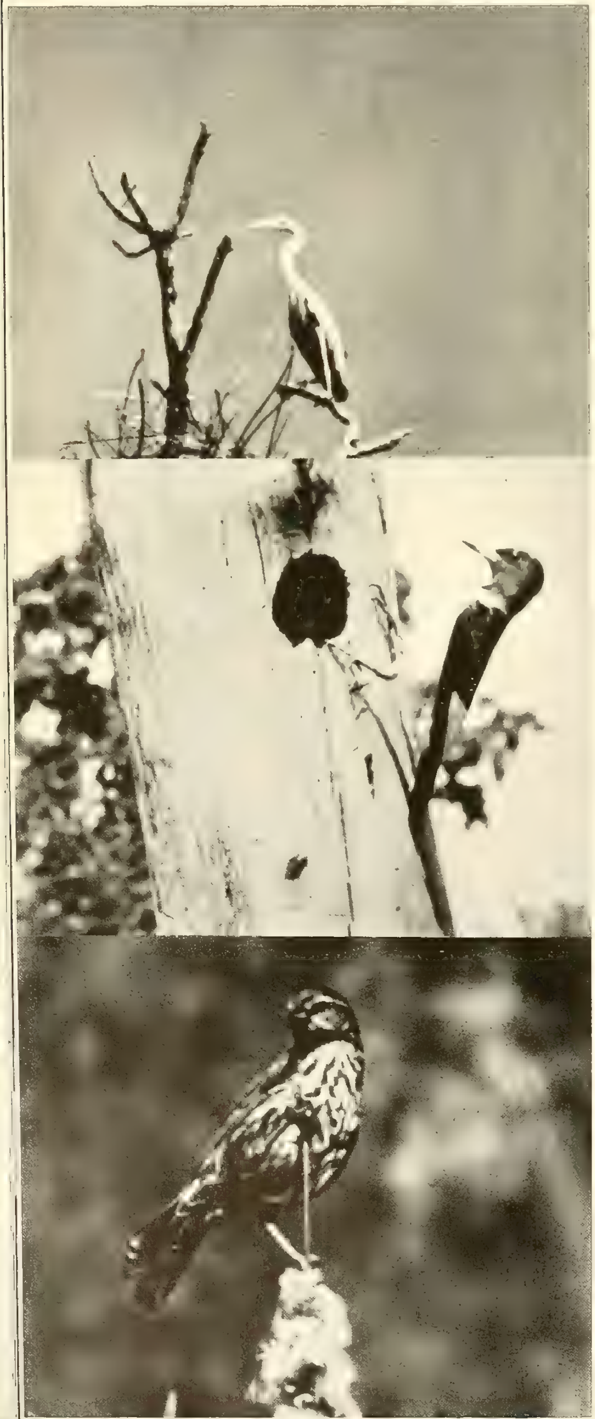
Cine shots and enlargements by C. R. McLendon ACL

Advice from a bird filmer

WILLIAM L. ZELLER, ACL

Frame enlargements from "On Every Hand," 1936 Ten Best film by the author

William L. Zeller, ACL



FISHING was the subject of my first attempts at movie making and, when I began in 1931, my filming efforts were directed at trying to get a shot of every fish that snagged itself on my wife's hook. However, since I had been interested in birds for some time, I soon turned my camera in their direction.

With black and white film, I was able to record the movements of birds and their nesting habits. However, I could not get the colors that differentiate the various types and which make them so interesting. Hence, when Kodachrome arrived, my enthusiasm reached a new pitch, and that I became a good customer for color film, it is needless to say.

Filming birds is not a lazy man's job, for it is real work, and most of it comes during the hottest months of the year. The fact that birds nest in the shade does not mean that the cameraman will be in shade unless he provides some for himself. Bird filming requires time—all your spare time and much that you cannot spare. It also requires patience—so much patience that, if the amount could be measured in barrels, all of the box cars in the country could not hold them.

Since the advent of faster Kodachrome, an *f*/3.5 lens is adequate for this work but, if you have a faster lens, so much the better, because you will encounter all kinds of lighting conditions. A telephoto lens is necessary. I use an *f*/1.9, one inch lens and a four and a half inch telephoto lens for all of my bird photography. In fact, some of my bird scenes would have been a total failure without the faster *f*/1.9 lens. Furthermore, in the past, the four and a half inch telephoto lens, its largest stop being *f*/4.5, has often kept me out of the field because the diaphragm opening was not large enough. With the faster Kodachrome, however, the *f*/4.5 stop now gives me more leeway.

Unless your judgment of color exposure is very good, do not attempt to film birds without a good photoelectric meter. Some of my bird scenes were taken without the aid of a meter, yet in many instances I have found it indispensable. Many of us can judge exposures well enough in good light but, when the shadows begin to creep, our judgment is likely to err.

A meter must be used carefully. Often, it is impossible to take a reading on the bird itself and, accordingly, it is necessary to find the proper exposure for some object that is the same color as the bird and in the same light. For example, if the subject is a dark bird, such as a slate colored junco, hold your meter about six inches from the trunk of a tree with dark bark, such as that of the red or black oak. If the scene is of a bird of lighter color, the bark of the trunks of the elm or white oak will do if nothing else is convenient. Last winter, I overexposed shots of the cardinal and the blue jay on a background of snow until I held the meter close to a piece of paper, about twelve inches or more square and of about the same color as that of the birds. Hold the meter at an angle so that the shadow of the meter does not fall directly in front of the photo cell. If the bird to be filmed is in the shade, then make your meter test in the shade.

Although bird pictures must be as steady as possible, for the background of foliage and the quick darting movement of the birds themselves would make any camera movement even worse than usual, during two years of filming birds, I have never used a tripod. For this special phase of movie making, a stepladder, a stake driven in the ground, or a box on the surface of the ground (the latter two for birds nesting on the ground) answers the purposes of a tripod much more satisfactorily than that usually indispensable accessory itself. However, a unipod often will be convenient.

Most important of all is a camera cradle, or camera holder, which will support the camera when it is placed on top of the stepladder, lashed to a limb of a tree or laid on the ground. Essentially, this is nothing but a board with low blocks of wood at the side to hold the camera in position. (See the illustration on page 239.) It is made of wood, and details of its construction will depend upon the exact make of camera used, the essential requirement being that it support the camera erect in taking position, when the board is laid on a flat surface, and that there be a hole allowed in the bottom or side of the device for the passage of a stout cord tied to an operating trigger or button by which one can control the camera at a distance. Remote controls are available for certain types of cameras. The camera holder can be fastened to any support by means of screws or clamps.

Another variation of this type of camera support can be made simply by mounting a tilting tripod head upon a strong board of convenient di-

[Continued on page 239]

A Ten Best winner relates experience in his specialty

The clinic

FREDERICK G. BEACH, ACL

Editing stunt ■ Gerald Kent Neeland, ACL, and S. E. Reymer report, as a result of their joint invention, a clever idea for facilitating the job of editing. As they cut up the rolls of film and hang them scene by scene on the numbered editing rack, they clip one frame from each scene. The number indicating the scene's position on the editing rack is written with a soft lead pencil on the emulsion side of the clip. When the cutting is finished, the clips are gathered and spread on a ground glass illuminated from below. It is then an easy matter to arrange the frames in the proper order as determined by experiment. This is much quicker and more convenient than trying to piece together the actual scenes in a trial arrangement.

Customs data ■ A newly revised and thoroughly up to date edition of the League's mimeographed *Customs Report* recently has been prepared and is now available to League members on request. In it, the customs rulings of more than seventy geographical areas—in so far as they affect amateur cameras and film carried by tourists—are presented in the official reports of the Consuls General concerned, or on the authority of other official sources where indicated. The League's compilation of these data is the only single source of such information, and it is offered free as a part of League membership service.

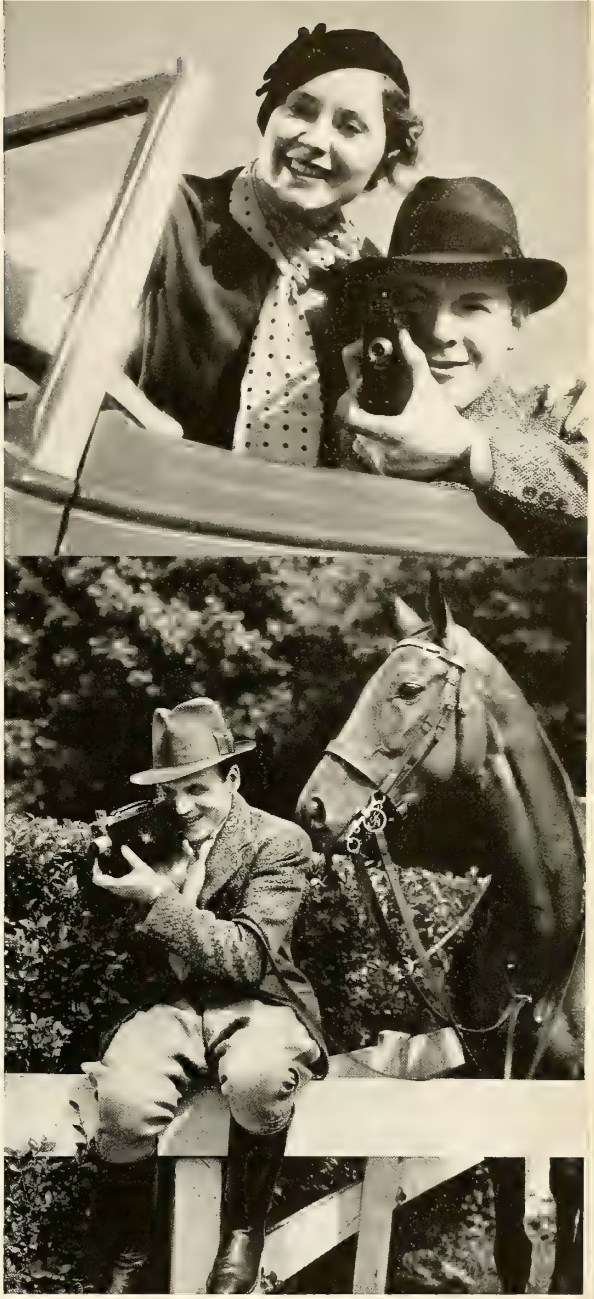
Hold that camera ■ In spite of the best intentions to use a tripod, there are occasions when such an accessory becomes rather a nuisance. Few are the people who can hold a camera perfectly steady without some kind of support, but fortunately there is almost always something in sight which will help, either in supporting the camera or the filmer holding it. The young man in the car, shown in the illustration, will get pretty steady pictures, but his equestrian friend below will not fare so well. Although he looks relaxed, and it would seem that the sitting position would enable him to hold the camera steadier, actually his muscles are bound to be in tension, and it would be extremely difficult to get a steady shot. The best method is to hold the camera itself on the solid support or to rest the arms on it. Leaning against trees will prevent body weave and, if the camera can be pressed firmly against the corner of a building, a still steadier picture will result. It is wise to avoid a stance where balancing is difficult.

Colored letters ■ Strikingly colored letters of transparent gelatin can be made for Kodachrome titling if the movie maker possesses a set of the popular metal title letters to use as a pattern. The metal letters are laid out in a flat, shallow pan and covered with melted paraffin to the depth of about one quarter inch. When the wax has cooled, the entire cake is turned out of the pan, and the metal letters are removed carefully with the aid of a needle. This will leave depressions in the form of the letters. The next step is to mix a package of colored gelatin dessert by using only half the quantity of water called for in the directions. When the mixture is cool, but still liquid, it is poured into the wax mold to fill the depressions left by the letters. Place the mold in the refrigerator until the gelatin has hardened thoroughly. At this point, the letters may be removed from the wax with a pair of tweezers and can be arranged on a suitable title background. Variations in lighting will produce most pleasing results when the title is filmed in color.—*Louis Lovenberg, ACL.*

Remote control ■ Most stores which specialize in merchandise priced under a dollar sell a special electrical cord for the remote control of a house lamp. At one end of the cord, there is a switch and, at the other, a plug for hooking the cord into a standard baseboard socket. At this same end is a receptable that may be plugged into a bridge or table lamp. The current in this outlet is controlled by the switch in the other end of the cord. By placing the switch end of this cord at the projector, the operator can control lights in another part of the room without moving from his post at the machine. This makes possible a smooth film presentation in the home without the necessity of shouting, "Lights!"—*Roger F. Miller.*

All thumbs ■ Splices which look as if the thumb and forefinger were used instead of a splicer sometimes are found in [Continued on page 247]

Technical comment and timely topics for the amateur

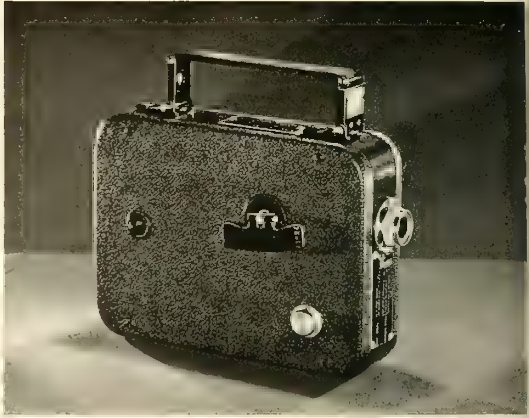


"Clinic" tells why one of these camera positions is wrong

For LOWEST COST

ALL THESE CAMERAS M
FULL COLOR WITH KODACHROME F
EASY TO MAKE

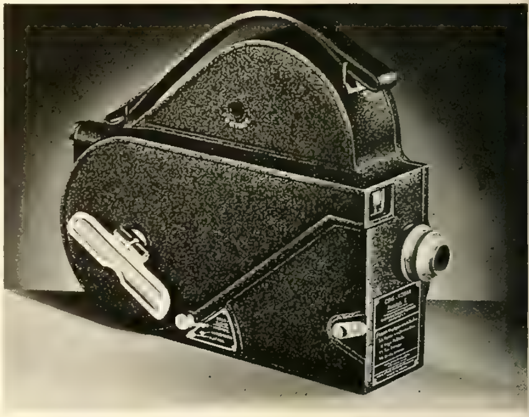
Ciné-Kodak Eight MODEL 20 WITH *f*.3.5 LENS $34.50



DESPITE its small size, Ciné-Kodak Eight, Model 20, is every ounce a movie maker. It operates by spring motor drive—a few turns of the secured winding key, and it's ready for the purring exposure of several scenes. The "20" is fixed-focus. . . produces sharp pictures of all objects from a few feet distant to infinity. There's a built-in exposure guide under its precision-made Kodak Anastigmat *f*.3.5 lens. Its exposure button may be pressed down into locking position so that the operator may get into the picture himself when the camera is set upon a steady support or affixed by means of its tripod socket to Ciné-Kodak Tripod. An automatic footage indicator tells you how much unexposed film remains. The carrying handle of the "20" snaps flat against the camera case when not in use. Raised, it elevates both front and rear elements of the full-vision eye-level finder.

Small enough to slip into a coat pocket, the Model 20 is big enough to do a real job at movie making.

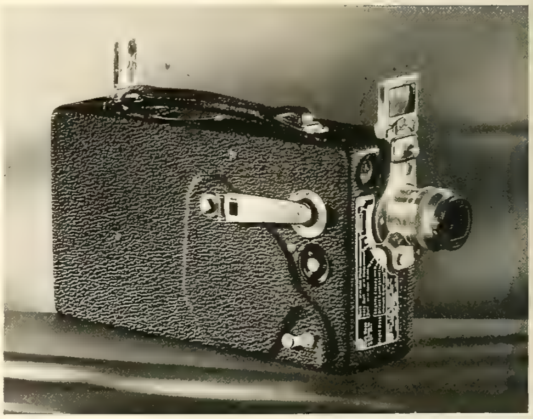
16 MM. Ciné-Kodak MODEL E WITH *f*.3.5 LENS $48.50



CINÉ-KODAK E is priced sensationally low, yet offers numerous features commonly attributed to cameras priced far higher.

The "E" is fixed-focus—its fast Kodak Anastigmat *f*.3.5 lens sharply defines all objects from a few feet distant to infinity. It may be operated at any of three speeds—Normal, Intermediate, or Slow Motion—16, 32, or 64 frames per second. This 100-foot camera takes the three black-and-white and two Kodachrome 16 mm. Ciné-Kodak Films. Exclusive with the "E" is a new-type enclosed eye-level finder. You see three things when you sight with it: (1) The picture you will get. (2) How much film you are devoting to it. (3) How much film remains unexposed. A supplementary footage indicator at the side of the finder image makes possible this innovation. Angled, single-plane design makes it possible to sight the "E" without the necessity of removing your hat, provides ample room for loading. You needn't bother to "thread" film in the "E's" simplified gate. Just press back the gate. . . slip in the film—it's as simple as that.

16 MM. Ciné-Kodak MODEL K WITH *f*.1.9 LENS $88.50



CINÉ-KODAK K is a hand-threading, 100-foot 16 mm. camera of unusual simplicity and ability, loading with the three black-and-white 16 mm. films and the two full-color Kodachrome Films. Yet, in spite of its fast lens and many useful features, it is markedly low in price.

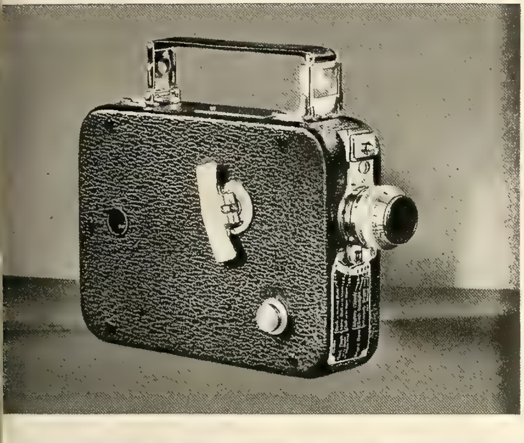
The "K" may be operated at half speed or standard speed. Besides its full-vision eye-level finder it has a reflecting waist-height finder especially helpful in analyzing composition and in filming objects close to the ground. Its winding handle is permanently attached, always ready for use. An easily read footage indicator shows you how much unused film remains.

Ciné-Kodak K's standard ultra-fast Kodak Anastigmat *f*.1.9 lens is interchangeable with six telephoto lenses and with a 15 mm. wide angle lens for obtaining greater breadth of view in close quarters. This durable, time-tested Ciné-Kodak—most widely used 16 mm. camera—is a safe choice for those desiring the happy combination of reasonable versatility, faithful performance, and low cost.

EASTMAN KODAK COM

For PEAK PERFORMANCE

MOVIES IN GORGEOUS
NO EXTRAS TO BUY, NO GADGETS,
ACK-AND-WHITE



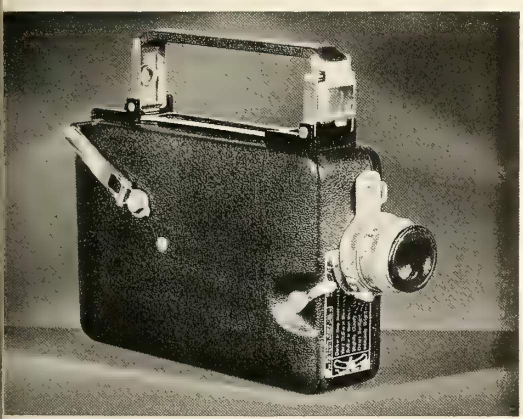
Ciné-Kodak Eight MODEL 60 WITH f.1.9 LENS $71.50

THE Model 60 is a beautifully fabricated little movie camera certain to appeal to those who desire to combine luxurious equipment with the economy of 8 mm. movie making.

The "60" is fitted with a focusing Kodak Anastigmat f.1.9 lens, interchangeable with a 1½-inch telephoto lens which magnifies objects three times. The ultra-fast f.1.9 lens may be focused accurately on all objects from 2 feet to infinity—and its greater "speed" opens up new fields of movie making beyond the range of slower lenses. Built-in exposure guide, automatic footage indicator, dual-purpose carrying handle—all the customary features of the "Eights" are, of course, retained in the Model 60.

The exterior of the Model 60 is smartly finished in two-toned gray cowhide and brilliant chromium; the interior is engine-turned, remindful of a fine watch.

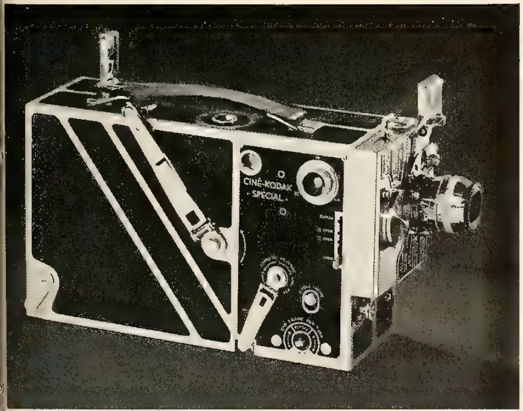
Ciné-Kodak Eight, Model 60, is a camera you will be proud to own. It makes movies you will be proud to see and show.



16 MM. Magazine Ciné-Kodak WITH f.1.9 LENS $125

THIS remarkable 16 mm. camera takes the thumbs out of movie making. You can load it with your eyes shut. No threading—the film comes in magazines. Slip a magazine into the camera, close the cover, and you're set to shoot. When you want to switch films, you can do it in a jiffy. Just take out a magazine—totally or partly exposed—slip in another. The magazine protects the film. Not even a single frame need be wasted. Footage meter on each magazine—whether it's in the camera or carrying case—shows how much film there's left.

Three speeds—Normal, Half Speed, Slow Motion—16, 8, or 64 frames per second. Under your finger, as you shoot, a gentle "pulse" button keeps you posted on scene length while your eye remains at the finder. Standard with this camera is a Kodak Anastigmat f.1.9 lens, interchangeable with seven accessory lenses, ranging from 15 mm. wide angle to 6-inch telephoto, by the simplest, most positive method ever devised. The full-vision, eye-level finder system competently serves all eight lenses.



16 MM. Ciné-Kodak Special

FINEST OF ALL HOME MOVIE CAMERAS

CINÉ-KODAK Special, as supplied, contains a host of exclusive and unique picture-making refinements: ground-glass focusing with all focal length lenses, adjustable-opening shutter, reverse take-up, mask slot between lens and film, revolving lens turret, interchangeable 100- and 200-foot film chambers with individual footage indicators, taking speeds from 8 to 64 frames per second, individual film foot meter, single-frame counter, single-frame release button, one- and eight-frame hand cranks for forward or reverse film winding, long-running spring motor.

Still further versatility is achieved with the several accessories available: tripod, tripod truck, additional masks of any desired design, seven interchangeable lenses ranging from 15 mm. wide angle to 6-inch telephoto, lens extension tube outfit for filming objects as small as .047 inches in width, electric motor drive, electric release control outfit, remote control outfit, reflex finder-image magnifier, and optical finder.

Here, obviously, is the outstanding 16 mm. camera. See it at leading Ciné-Kodak dealers'—or write Rochester, N. Y., for descriptive literature.

NY, ROCHESTER, N. Y.

For LOWEST COST

For PEAK PERFORMANCE

ALL THESE CAMERAS MA MOVIES IN GORGEOUS FULL COLOR WITH KODACHROME FIL...NO EXTRAS TO BUY, NO GADGETS, EASY TO MAKE A LACK-AND-WHITE

Ciné-Kodak Eight MODEL 20 WITH f.3.5 LENS $34.50

DESPITE its small size, Ciné-Kodak Eight, Model 20, is every ounce a movie maker. It operates by spring motor drive a few turns of the secured winding key, and it's ready for the purring exposure of several scenes. The "20" is fixed-focus.. produces sharp pictures of all objects from a few feet distant to infinity. There's a built-in exposure guide under its precision-made Kodak Anastigmat f.3.5 lens. Its exposure button may be pressed down into locking position so that the operator may get into the picture himself when the camera is set upon a steady support or affixed by means of its tripod socket to Ciné-Kodak Tripod. An automatic footage indicator tells you how much unexposed film remains. The carrying handle of the "20" snaps flat against the camera case when not in use. Raised, it elevates both front and rear elements of the full-vision eye-level finder.

Small enough to slip into a coat pocket, the Model 20 is big enough to do a real job at movie making.

16 MM. Ciné-Kodak MODEL E WITH f.3.5 LENS $48.50

CINÉ-KODAK E is priced sensationally low, yet offers numerous features commonly attributed to cameras priced far higher.

The "E" is fixed-focus its fast Kodak Anastigmat f.3.5 lens sharply defines all objects from a few feet distant to infinity. It may be operated at any of three speeds Normal, Intermediate, or Slow Motion 16, 32, or 64 frames per second. This 100-foot camera takes the three black-and-white and two Kodachrome 16 mm. Ciné-Kodak Films. Exclusive with the "E" is a new-type enclosed eye-level finder. You see three things when you sight with it: (1) The picture you will get. (2) How much film you are devoting to it. (3) How much film remains unexposed. A supplementary footage indicator at the side of the finder image makes possible this innovation. Angled, single-plane design makes it possible to sight the "E" without the necessity of removing your hat, provides ample room for loading. You needn't bother to "thread" film in the "E's" simplified gate. Just press back the gate...slip in the film it's as simple as that.

16 MM. Ciné-Kodak MODEL K WITH f.1.9 LENS $88.50

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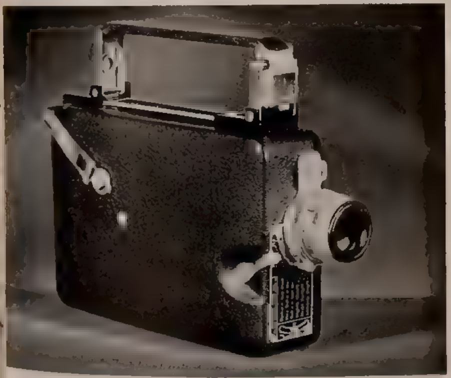

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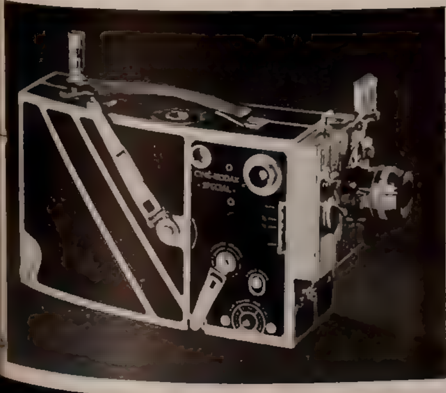
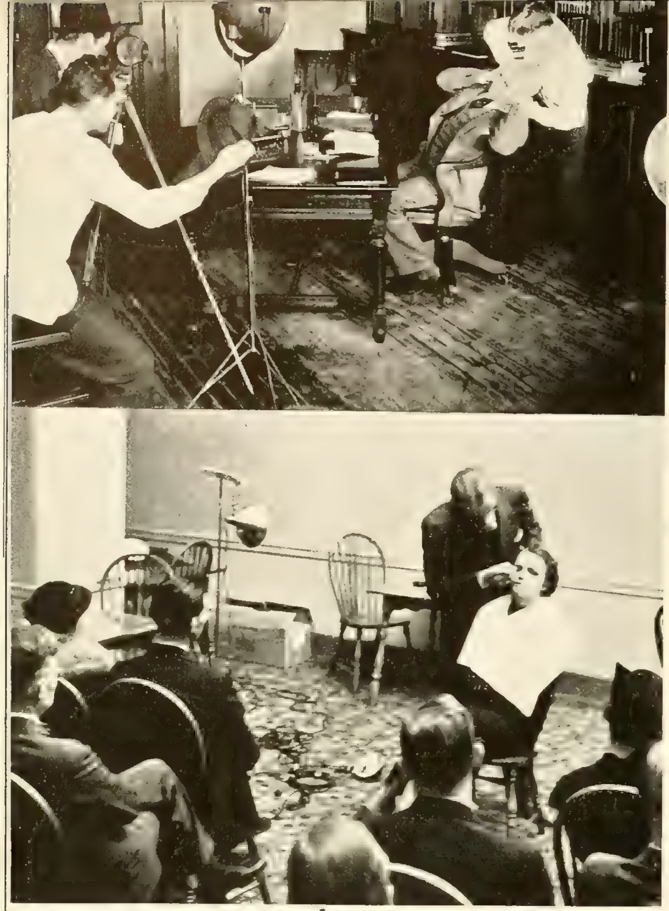


EASTMAN KODAK COM ANY, ROCHESTER, N. Y.



Above, at Northwestern University, students are filming a photoplay shot and, below, the Chicago Cinema Club attends a makeup exhibition.

Bottom photograph by S. T. Warner, ACL

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Backing Japan ■ Award winning films in the coming international amateur movie contest recently announced by the Sakura Kogata Eiga Kyokai (Cherry Amateur Film Society), in Tokyo, Japan, will have the opportunity of competing for valuable special prizes in addition to those offered by the Society. Among the leading organizations which have already offered these special awards are: The Department of Education of the Japanese Imperial Government; The Society for International Cultural Relations; the Tokyo Asahi News Company; the Tokyo Nichi-Nichi News Company; the All Japan Cinema Association. A distinguished board of judges already includes Baron J. Yamakawa, Count K. Kuroda, Professor J. Itagaki, T. Hoshino, Y. Ito, S. Iida, H. Yoshikawa, C. Aochi and K. Tsukamoto. Although no official entry blanks are required, individual competitors or clubs may secure from the League's Club Department a copy of the Society's leaflet giving the contest rules and regulations. Entries must reach Tokyo by August 31 of this year.

A recent gathering of the Cherry Amateur Film Society was at dinner in welcome to Hajime Yasuda and Fred C. Ells, ACL, both lately returned to Tokyo. Mr. Ells, known for his outstanding films, *In The Beginning* and *Consider The Lilies*, is serving the Society as special liaison officer to English speaking amateurs in the contest.

Contests in St. Louis ■ Less than a year old, the Amateur Motion Picture Club of St. Louis, Mo., already has initiated two contests among its membership. One will be for the best design of a leader signifying membership in the club, while the other will be for the best newsreel shot made in St. Louis during 1937. Another project now under way is the compilation of a city newsreel from selected clips filmed by individual members. The club has prepared, for distribution by local dealers, an attractive leaflet outlining the advantages offered by membership.

New in Chicago ■ The Metropolitan Amateur Movie Club of Chicago is the name selected by sixteen charter members of a recently organized group in the Windy City, according to the announcement of Lloyd G. Miller, ACL, publicity chairman and prime mover in the club's founding. First officers are Edward G. Egloff, president; Marshall S. Howard, vicepresident; Harold C. Lindsay, jr., treasurer; O. C. Glover, secretary. Serving with them on the board of managers are George Abel and Dr. C. Enion Smith, ACL. The club will meet on the first and third Wednesdays of each month in the River Park Field House, a community center of the Chicago Park System, and interested movie makers of the district are invited to attend.

In Sunbury, Pa. ■ Although still operating on an informal basis, the Sunbury Cinema Club, in Pennsylvania, already lists seventeen home movie makers as charter members, according to Henry J. Muller, ACL, leader and organizer. Recent meetings have featured a talk on lenses by Mr. Muller and the projection of films by Ralph Jones and Professor George J. Keller. Frank Stroh, ACL, has been serving as temporary chairman, while Carl Rice, Russell Search and Mr. Jones have been appointed to draw up a club constitution.

Dual in Deerfield ■ In Massachusetts, the Franklin County Camera Club has been organized to serve the interests of both still and cine photographers in the district centering around Deerfield. First officers are George C. Whitney, president, and Raymond C. Helbig, secretary treasurer. Serving with them on the board of directors are Dr. Philip W. Foster, Andrew Murphy, Philip Adams and Adrian Savage. Twenty five enthusiastic cameramen attended the first meeting, presided over by Mr. Adams as temporary chairman.

Polychrome problems ■ Color filming was the featured subject of discussion at a late meeting of the Los Angeles Cinema Club, in California, when members presented their Kodachrome reels for clinical screening and examination. Among the films seen were *Death Valley*, by Elton Walker, ACL; *Rose Parade*, by E. W. Lukas; *Home Movies*, by R. B. Stith, ACL; *Home Movies*, by J. H. Mitchell, ACL; *Special Events*, by A. Freebairn. The plans for 1937 of this strong group call for increased emphasis on the screening and discussion of members' reels and for a series of talks and demonstrations on technical matters by qualified club members. Two thoroughgoing exhibitions of equipment by manufacturers are planned for the coming months—one of the various kinds and makes of film offered the amateur worker, the other of cameras, projectors and accessory equipment in the substandard field.

[Continued on page 245]

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now the same film used by cameramen in the 35mm size is available

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News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

Coronation in 16 ■ The complete story of the Coronation is to be recorded in motion pictures which are to be released, immediately after shooting, in both 16mm. silent and sound film, and these are to be offered this month at a new range of low prices. These films are to be authentic pictures of England's Coronation, made by professional cameramen under the supervision of Pathegrams, whose headquarters are in the RCA Building, Rockefeller Center, New York City. The fact that these subjects will be released immediately after the event makes them of especial value, for they will bring directly to the 16mm. field the most dramatic of current events, photographed with all the theatrical newsreel facilities. The most promising vantage points from which to take these pictures have already been chosen. The films will be offered to the amateur movie public in a variety of lengths. In the longer versions, the official pictures of British royalty since 1900 will be included to make the subjects historically complete.

DuPont negative ■ A 16mm. panchromatic negative stock, of high speed and excellent color balance, is offered by the DuPont Film Manufacturing Corporation, 35 West 45th Street, New York City. The film may be purchased, on daylight loading spools for 16mm. cameras, at a fixed price, which includes the processing and return of the original negative accompanied by one positive print. The new emulsion, known as DuPont Superior, is the same as that which is already in wide use for theatrical production on 35mm.

New sound studios ■ The latest and most completely equipped sound recording studio for 16mm. exclusively is the distinction claimed by its sponsors for Sound Masters, Inc., located at 1560 Broadway, New York City. The premises comprise a suitably large studio room, a completely equipped recording monitor room, a smaller rehearsal room, a cutting room and offices. The well known Berndt-Maurer 16mm. sound recording equipment is used. The studio is prepared to execute, at reasonable prices, any commission involving 16mm. sound recording. For instance, the amateur's existing silent film may be made into a sound film by the addition of a sound track containing commentary, music or other sound effects. In addition, direct recording facilities may be used to produce a talking picture of the individual as he appears in the studio. Either single or double system equipment is available, and sound films may be shot in black and white or color. Sound filming on location will also be done, if desired. Individual or commercial work in every branch of the 16mm. sound field will be featured, and MOVIE MAKERS readers are invited to inspect the new installation.

Sound Masters has complete facilities for 16 sound work

N. Y. Guild anniversary ■ The Fifth Anniversary Dinner, Dance and Entertainment of the Guild of Photographic Dealers of New York City was held on Saturday evening, April 3, at the Hotel New Yorker. The Guild's entertainment committee, headed by A. H. Niemeyer, arranged and presented an excellent program, and the universal attendance of dealers and others in the photographic trade indicated a complete approval of the Guild's fine work. Henry Herbert is president of the Guild.

DeVry news ■ The Seventh Session of the National Conference on Visual Education (DeVry Foundation) will be held at the Francis W. Parker School, 330 Webster Avenue, Chicago, June 21 to 24, inclusive. Sponsored by Herman A. DeVry, Inc., long known in the motion picture field, the Conference will be especially interesting to educators and business and publicity film users and will include the showing of films, both in 16 and 35mm., as well as conferences and discussions. Full information may be had by addressing the National Conference on Visual Education, 1111 Armitage Avenue, Chicago. There are no admission fees. ■ An interesting and attractive new booklet, entitled *Glorify Your Product*, has been issued by Herman A. DeVry, Inc., 1111 Center Street, Chicago. The brochure is a well planned and attractively illustrated exposition of the advantages of selling by film, and it will be sent on application.

Central increases ■ Proof of the great increase in public interest in the photographic field, as well as of the firm's own popularity with its customers, is the substantial increase in space recently made by the Central Camera Company, 230 South Wabash Avenue, Chicago. This increase has brought many new service facilities into being, chief among which is the new Customer Service Department. Movie makers are invited to invoke this service by writing to the department at the address given above, regarding any photographic question.

New splicer ■ A combination 16mm. and 8mm. film splicer of interesting

[Continued on page 241]

The human side of cities

[Continued from page 219]

In most films of West Indies cruises, you find the traffic policeman of Curaçao, perched on his stone pedestal. To his left, there is usually a poster, luridly proclaiming the local movie. It is an amusing addition to the picture. Movie posters are even more interesting in Oriental countries. In Japan, you find that Clark Gable or Leslie Howard has acquired eyes of a definite Mongolian slant.

In films of human interest, shots of scenic beauty should play an important part, so important, however, that they should never become commonplace through too much repetition. Shakespeare knew this, and that is why the lyric beauty of the balcony scene in *Romeo and Juliet* is followed by the biting wit of Mercutio and the homespun humor of the Nurse. One beautiful sunset will make your audience gasp with admiration. A dozen will make them groan inwardly with boredom. The commercial producers are so conscious of this bogey of boredom that they sometimes seek to exorcise it with wise cracking commentators who, although they "may make the unskillful laugh, cannot but make the judicious grieve"—and even want to commit murder!

Baedeker is a very valuable aid to the tourist, but leave it behind when you go movie making. If you photograph merely the starred and double starred sights of a city, your film will have little individuality, unless, perhaps, you should achieve unusual angles and lighting effects. But the little human scenes you observe and record are yours and yours alone. You will not meet your particular concierge and her cat in another film.

If you have just taken a picture of the gleaming white cupolas of *Sacré-Coeur* against a blue sky full of clouds, don't let that esthetic pleasure blind you to the picture possibilities of two taxi men with bristling Gallic moustaches, howling untranslatable expletives at one another. The pageantry of the Changing of the Guard in London is not likely to be neglected even by the most scenic minded of photographers. They will probably disregard, however, the old flower sellers in Piccadilly Circus, whose bonnets are as English as Dickens. The stout *curé* fingering an old copy of Lamartine and the young soldier peeping at books on *l'amour* in the book boxes along the Seine are as much Paris as *Notre Dame*. The fountains play in the *Place de la Concorde* where so many heads fell during the Reign of Terror. It is a scene of beauty and historical significance. But, not far away, are the Parisians of the future, little children wearing short gloves, who sail their boats across a large pond. Nearby stands an old soldier, his cart

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SOLE LEATHER CASE, 50c

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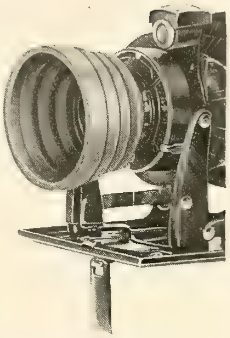
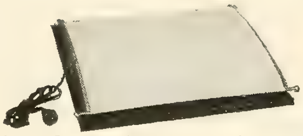
Extremely light. Folds up in a neat bakelite case, which is supplied with each hood. Unbreakable and easily attached to lens on any camera.

SIZE NO. 1 .... 25 TO 29 MM.
SIZE NO. 2 .... 29 TO 33 MM.
SIZE NO. 3 .... 34 TO 38 MM.

$2.50 EACH





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PRICE, including soft leather purse and shoe for mounting $7.00

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and undesirable reflection in your Movies!

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CINE KODAK SPECIAL—VICTOR FIVE
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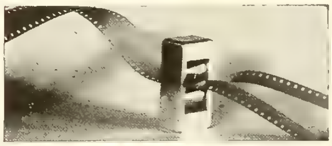

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Allegheny steel developing rack holding 30 feet of double 8mm. film now ready—also rack holding 30 feet of single 8mm. film. Complete outfit of slitter, rack and trays at special price.

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Cities are man's creation in which his past, present and foreshadowed future are inextricably blended. Every action, every detail of his daily life expresses, in a lesser or greater degree, the characteristics of his nation.

"The proper study of mankind is man," an English poet once wrote.

It is a good thought for movie makers to remember!

The camera witness

[Continued from page 220]

that attorneys usually are at a loss as to where they may secure this service locally. Of course, the larger agencies have their full time photographers, but many of the smaller concerns have occasional movie jobs for which the amateur might well apply.

The service charge will depend a lot on the movie maker's past experience and his ability to produce results. Set your own price for labor on a daily basis, with film and transportation costs extra. An out of town job is worth more than a local job. If you are hired temporarily by a detective agency, you can charge your usual filming rate when called as a witness instead of accepting the meager court fee offered. The agency will pay you promptly, whereas an attorney might delay payment until the case has been concluded and the client has made final settlement. Don't walk into a detective agency and offer to work for experience alone. A local chief recently told me that if a man is worth hiring at all he is generally worth paying. Remember that.

The success of the introduction of film as evidence in court depends a lot on the sort of foundation laid by the attorney. Many films are known to have been thrown out of court because they were improperly introduced. That, however, is the attorney's worry, not yours.

Your own capabilities as a movie maker will be put to test when you take the stand. After identifying yourself, you will be questioned on your past movie making experience and qualifications. Your part in the present case will be explained; when and where the films were taken and whether the plaintiff seated in the court room is the subject photographed will be revealed. You may be asked to describe the minute operations of the camera used, the lighting conditions, the lens openings, the film used, the distance from the camera to your subject for various scenes. In every case, a camera with a normal sixteen frame speed and the fewest accessories are best for this work. Once the attorney for the plaintiff learns that your camera has two or more speeds, he might doubt the veracity of the films, claiming that you used an abnormal film speed to distort the evidence, and then you will have plenty of explaining to do before a non movie making jury.

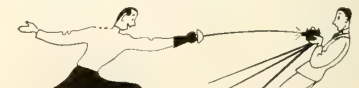
Usually the attorney with whom you work will ask you as a matter of form what was done with the film after exposure, and you will state that it was sent away for development. Then you will add that you saw the films screened after they were developed and that the action was the same as that witnessed through the camera view finder. It is not a good plan to develop your own film.

No fade ins, fade outs, dissolves or titles should be included in the film. Each fifty or 100 foot roll should be uncut and unspliced, else the plaintiff's attorney might object that, at the splice, some favorable sequence was cut out or the film doctored in an effort to defeat his client's case. Attorneys are quick witted persons, and for this reason alone you should handle the film during preliminary showings with great care to prevent the possibility of a break.

Ordinarily, it is always better if a projectionist is called in from a local photographic store to set up the projector and to screen the film. He, too, will be questioned as a witness, and his past experience as a projectionist will be bared. He may be asked to describe the operation of the projector used and whether or not the film is being shown at the same speed at which the film was originally exposed.

Backgrounds are often important in identifying certain locations. For instance, suppose that two parents are suing an insurance firm for alleged serious injuries their boy had received in an accident. Detectives discover that the boy plays normally with other boys and that each Sunday he walks several blocks to the nearest showhouse to attend the afternoon movie. It would be an advantage here to do your filming near the theatre front and secure a moving shot of the boy as he approached the theatre, purchased his ticket and entered the door. Without stopping the camera, you would "panoram" up to include the name of the theatre and the film shown on that date. If the film is introduced as evidence in the subsequent trial, the theatre owner can be brought in to testify that the movie which the boy saw was featured on a definite date, thus clinching the evidence. To identify clothing worn by the subject at a certain time, color film can be employed.

What gives cine sleuthing its big thrill is the fact that no two cases are exactly alike and that each calls for ingenuity and originality in solving the problem.



Close-ups—What filmers are doing

Horse racing at Bermuda's Shelly Bay track has been pictured in some detail, both in monochrome and color, by Major F. A. Bradstreet, ACL, of Hamilton. Reports in the Island's papers indicate that this record study has been well received at recent public screenings in Mechanic's Hall and at the Colonial Opera House, under the sponsorship of Bermuda General Theatres, Ltd. Edmund Zuill, secretary of the Bermuda Jockey Club, has accompanied the presentations with narrative comment.

Presented before an audience of 1700 persons, on a screen of twenty six square meters, the two reel, 16mm. Kodachrome film, *Voyage to Algeria*, sets a new high in the use of amateur motion pictures for theatrical entertainment. It is a production by J. Sevestre, ACL, of Rouen, France, where it was screened at the Normandy, the city's leading theatre.

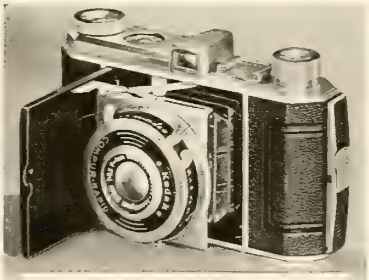
From Leon M. Bardfeld, of Vineland, N. J., comes a report on how he has used the "running gag" continuity idea, lately espoused in Movie Makers by Epes W. Sargent, ACL. It seems that Mr. Bardfeld, on the recent occasion of his sister's marriage, lent his camera to the newlyweds for use on their wedding cruise to Nassau. On the second day out, it fell into the hands of another passenger, who was to film the young husband playing shuffleboard. This obliging passenger proceeded to shoot a full forty feet of Kodachrome on the one subject—and pretty nearly ruined the couple's movie making plans. Mr. Bardfeld it was who saved the day with his clever editing of this vast over footage. Starting with the young husband discovering a thrilling new game, by inserting clips of the shuffleboard footage throughout the film, he built up the idea that, no matter what the others on board were doing, the husband was playing shuffleboard. The picture was climaxed with the tears of the neglected bride (staged after their return).

About three hundred guests attended the recent Eighth Annual Movie Party given by Duncan MacD. Little, ACL, and Mrs. Little, held this year in the Salle des Artistes, in New York City. On a three part program, there were presented the following productions: *The Story of Water*, by Frank H. Demarest, ACL; *The Nutcracker Suite*, by Irving W. Lyon and Edward K. Warren; *Springtime*, by Walter P. Downs, ACL; *The Rainbow Trail*, by Charles and Robert M. Coles, ACL; *The Evolution of a Deep Sea Navigator*, by Risdale Ellis; *Grandfather's Garden* and *Sailing South*, by Russell C. Holslag, ACL; *Consider The Lilies*, by Fred C. Ells, ACL; *King of Allah's Garden*, by Stanley and Mary Bean; *The Canoe Race on the St. Maurice River*, by Mr. Little. All of the pictures were accompanied with double turntable music and sound effects, scored by Elfriede Boerner. Berton J. Delmhorst, ACL, and Thomas H. S. Andrews assisted Mr. Little in handling projection.

With more than twice as many films submitted for screening than ever before, the board of selection was reported to have had an unusually difficult time in making up the program. Serving on the board were Eileen Creelman, film critic of the *New York Sun;* Wladislaw T. Benda; Dr. Russell Potter, director of the Institute of Arts and Sciences, Columbia University; Hugh Fettis, of the *March of Time;* James Faichney, of *Pathe News;* George P. Mills, director of the 16mm. department of *Pathe News*. An attractive program, with a special cover design by Edward K. Warren, presented many interesting facts concerning exhibitors, guests and the seven previous movie parties given by Mr. and Mrs. Little.

Across the League's threshold: Vivian Grey, secretary of the University of Capetown Exploration and Research Society and chief cinematographer to that institution, in from South Africa to consult about new equipment for their coming expeditions . . . On Easter holiday, Professor Katherine Chamberlain, ACL, of the Physics Department of Wayne University, spends the afternoon with us planning an ambitious publicity film of that school . . . Dr. Henry Phillips, jr., ACL, also on vacation, down from Exeter to consult on an experimental picture of the school's work . . . Konstantin T. Kostich, ACL, stops by to report on his recent extensive filming in Brazil and his coming coverage of the Coronation . . . Mrs. Louis E. Zacher pays us a pleasant call and leaves first hand information about Edmund, II, ACL, away on the schooner, *Yankee*. All's well!

Scenes of igloos, kayaks, dog teams and even of women chewing on sealskin boots to soften them all are to be found in *Eskimoland*, the 500 foot, 16mm. film recently screened by C. C. Foster, ACL, at a movie party held in the Halifax, Nova Scotia, home of E. L. Lydiard. Mr. Foster produced his documentary record at Cape Hopes Advance, Hudson Straits. Other reels screened at the party include *Ships* and *Halifax Gardens*, 8mm. films by T. J. Courtney, ACL.



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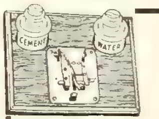

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Book reviews

■ *Natural Color Film—What It Is And How To Use It*, 128 p., cloth, by Clifford A. Nelson; The Galleon Press, Inc., New York City; $1.50.

This is the first book, dealing entirely with the subject of making movies by the Kodachrome process, to be issued by a commercial publisher. It is simply and accurately written, by an author who has plainly had much experience in making and showing Kodachrome movies. Illustrated with charts, diagrams and exposure tables, the text is devoted to practical instruction in handling the medium, and there is a minimum of purely theoretical material.

The text has been carefully written and edited, and it is obvious that all facts have been checked minutely. One finds none of the annoying slips and typographical errors that are not infrequently found in technical photographic books.

Although Mr. Nelson's continuity advice is sometimes a bit inconclusive, his technical advice bears the earmark of abundant practical experience. Some interesting chapter headings are, *Composition in Color, Light Conditions and Exposure, What to Photograph, Continuity and Editing, Indoor Color, Projection* and *Color and Music.* Herbert C. McKay has written an introduction to the book.

■ *The Handbook of 8mm. Cinematography*, 138 p., paper, by Eric F. Impey; Edward Bagshawe & Co., London, England; 2/6.

Although the sections of this handbook that are devoted to listing available equipment are largely out of date, the chapters on technique are very helpful. Most of the information given would apply to 16mm. as well as to 8mm. filming, although any peculiarities of the smaller film system are well defined. Much of the information found in manufacturers' instruction books has been amplified in detail.

Polarizing light

[Continued from page 214]

line, and the crystals of certain organic chemicals. In addition, light can be polarized by reflection from some non metallic surfaces, such as glass and water.

Until recently, the devices most used for polarizing light were a special modification of the Iceland spar crystal, called the Nicol prism, thin plates of tourmaline and single sheets of plate glass, or piles of thin glass plates set at a certain angle. All these devices, however, had drawbacks. In the case of the Nicol prism, which was the most efficient polarizer, the disadvantage was in the difficulty of obtaining crystals of sufficient size, so that the effective aperture was small and the device was expensive.

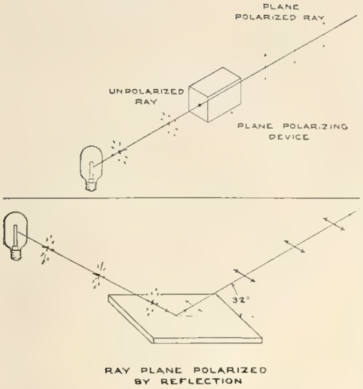
For photographic purposes, obviously thin sheets would be the most desirable form for a polarizing agency, because these could be used in the same way as light filters of gelatin or thin glass. Such sheets, available in large sizes, could be used over lamps to polarize the light from them and could be placed over the camera lens without cutting down the effective aperture. A few years ago, E. H. Land discovered a way of making a polarizing material in just this form, and it has been made available for photographic purposes as the Kodak Pola-screen.

The Pola-screen consists of a thin sheet of material, such as collodion, in which myriads of tiny crystals, so small as to be practically invisible under the microscope, are all lined up so as to be parallel to one another. A number of crystalline materials may be used, but one that is particularly efficient is that known to chemists as iodosulphate of quinine. This is prepared in the form of minute crystals which are long compared with their width, and, by special manufacturing technique, the crystals are introduced into a thin collodion sheet. There they are arranged so that they lie with their long axes parallel to one another. A sheet of material prepared in this way is a very efficient polarizer, and it is made in sizes up to about one foot square.

Perhaps it would be of interest to consider for a moment how a Pola-screen operates. The crystals in it have the power to split up a beam of light into two beams which are polarized differently, the direction of polarization of one being at right angles to that of the other. The crystals also absorb the light in these beams differently, so that one of them is freely transmitted while the other is absorbed and does not get through. Thus the light which emerges from the Pola-screen is practically completely polarized in one direction. The intensity of the light which emerges from the screen cannot be more than half that of the light which falls on it, because one half is absorbed. In practice, the transmission is somewhat less than one half, because there is some absorption in addition to that due to the crystals themselves.

There are two important properties of polarizing screens which render them of special interest to photographers: they can polarize ordinary light and they can vary the intensity of light which is already polarized.

We have already seen how light can be polarized and what polarization means. Now let us see what a polarizer can do to light already polarized. Light which is polarized vibrates in one direction at right angles to the path in which

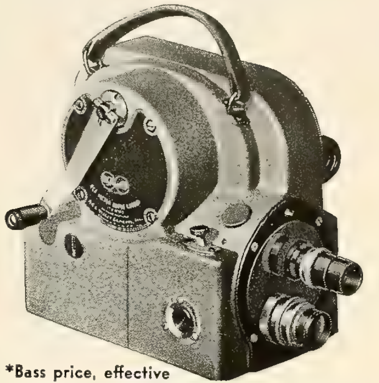


How light may be polarized by screen and by reflection

it travels. A polarizer will only let through light which vibrates in a particular direction that is fixed in the polarizer. If, therefore, we arrange our Pola-screen so that this direction corresponds to the direction of vibration of a polarized beam of light, the light will pass right through the screen. Now let us turn our screen through a right angle. Then the screen will not let any light pass, because there is not any light vibrating in the direction which is transmitted by the screen. At angles less than a right angle, a certain fraction of the light will pass, the amount depending on the angle between that of the screen and the direction of vibration of the beam of light. When these are parallel, the transmission will be full, and, as the angle between them is increased, less and less light will pass until, when they are at right angles, no light will get through. The screen is then said to be crossed with the beam.

To revert to the simple experiment that we made with the rope and the pair of boards, suppose that we ask a third person to hold a second pair of boards at some place along the rope between the first pair and the door knob. If the space between the second pair is parallel to that between the first, clearly the pulses along the rope which pass through the first pair will also pass through the second and will reach the door. Now let us turn the second pair of boards so that they are lying horizontally while the first pair remain vertical. The up and down pulses of the rope which pass through the first pair will be stopped by the second, and no waves will be transmitted to the door. The "polarizing" boards are thus crossed, and the waves extinguished. And so it is in the case of light.

The only use for polarizing screens in photography is to control polarized light from the subject photographed. This light may be polarized by the subject itself, or it may be reflected by the subject from a source of light



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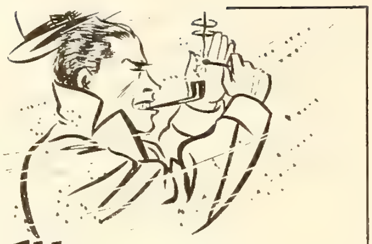

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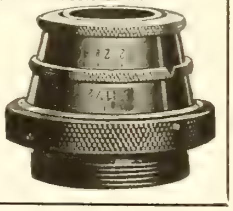

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which is polarized by some agency.

Polarized light abounds in nature. The light from the blue sky coming at right angles to the sun's rays is very fully polarized. This readily can be seen by standing with the right shoulder pointing toward the sun and looking ahead at the blue sky through a Polascreen. If the screen is rotated, it will be seen that in one position of it the sky will look dark. Light is also polarized when it is reflected from highly reflecting surfaces, such as water, glass, varnish, grease, and so on. It is not polarized by reflection from metals, such as chromium, silver or nickel plate, bright copper, steel, etc. This is a point to remember. The degree of polarization depends on the angle at which the reflected light comes away from the bright surface. At thirty two degrees, the polarization is at a maximum. At other angles, it is less.

Suppose that we find a picture under glass, hanging on the wall, and look at the image of a lamp or window reflected in it, having chosen our position so that the light leaves the glass at an angle of just over thirty degrees to it. The bright reflection of the lamp or window will obscure the detail of the picture under the glass. Now look at the picture through a polarizing screen, while rotating the screen. At some position of the screen, the reflection of the lamp or window will practically disappear, and the details of the picture will appear clearly.

(Editor's note: This is the first of a series of two articles by Dr. Walter Clark on polarizing screens and their use in photography. The second, dealing with the specific application of the screens in movie making, will appear in the June number of MOVIE MAKERS.)

Filming rural England

[Continued from page 218]

tremendous attraction for many of us. England is rich in rivers, flowing peacefully through quiet English meadows to the sea. Here is subject matter for a film idyl typifying the very spirit of pastoral England. Take the trip from Oxford down to London on one of the small Thames river steamers; you can film at ease from the deck as the panorama of rural England unfolds before you. Piece out such a record with more intimate sequences filmed along the banks or from a punt, and climax it on a stunning series of scenes of London River. For guidance in a reel of this, or of many another subject of the English scene, try turning to the almost limitless fount of suggestions in great English literature. Rupert Brooke had much to say of this pastoral loveliness. Wordsworth's sonnet on the beauty of London at dawn, Tomlinson's melodic prose studies in *Below London Bridge*—these and many others will provide splendid material for titles and for whole filming ideas.

While we talk of rivers, consider the water mill. A close relation of the windmill and, like it, a victim of modern electrical mechanization, it is fast disappearing from the English scene. Used for grinding corn, they were usually built, owned and operated as a community enterprise. The few that remain today are picturesque reminders of an older time and provide a notable sequence for any river film. Outstanding water mills are at Cogham, in Surrey; on the River Wey, at Newark; and Houghton Mill, on the Ouse, Huntingdon.

In a different mood, I would pick a village of England still unspoiled by modern progress. Such a one is Lacock, in Wiltshire. Here I should try to film the common people at their common tasks. I would show the quiet of their lives and the contentment in their faces. I would show their nearness to the soil in a sequence of well tilled ploughland, "scarred for certain grain," and their nearness to their God in a Sunday morning sequence of the village church.

You might film my own special love—the seacoast of England. Down in the southwest corner, a few hours' journey from Plymouth, lie the counties of Devon and Cornwall. Bounded on the south by the English Channel and on the north by the Atlantic, their coast line is reminiscent of that of New England. It is a district which deserves greater recognition by Americans, if only because here the old ways and the old customs of England are making their last stand against modern hustle.

Polperro, in South Cornwall, is an artist's delight, although somewhat overcrowded in summer by tourists and holiday makers. Yet, in August of last year, I was able to make a complete documentary picture of the lobster fishing industry there in two days' filming, and I excluded every alien face from the picture. Recipe: get up and out before the holiday makers do!

Around the same coast or on the north, you will find Tintagel, famed in Tennyson's *Idylls of the King;* Exmoor, the Lorna Doone country; Clovelly, quaintest village in England, its main street a cobbled way up which no vehicle can go. The humble donkey solves its major transportation problems.

Here you will need color film. The sea is a wonderful translucent blue green, capped with white breakers dashing against the high cliffs; the fisher folks' whitewashed cottages are weathered and toned by wind and spume; inland, the red sandstone roads of Devon blend with the soft greens of lanes and hedgerows. Indeed, I would recommend color for any scenic of England. You will not find the vivid hues of Italy or Morocco here, but instead a symphony of pastel shades blended by time.

One last suggestion: If you present your films with music, don't neglect to buy a few phonograph records of songs or music associated with the subject of your picture. Many localities have their own favorite songs. A few that come to my mind are: *Glorious Devon, Widdicombe Fair, Our River Thames, In an Old Fashioned Town, Dawn in an Old World Garden.* Or, if you prefer, buy the record and make the film to fit it.

Exposing Kodachrome successfully

[Continued from page 217]

the subject, it does not follow that one should never use side or back lighting. Often, when such lightings are used properly, excellent artistic results can be obtained. The beginner is well advised to adhere fairly closely to the conventional practice and to wait until experience automatically points the way for handling the more difficult lightings.

When side or back lighting does prevail, some adjustment should be made in exposure. For side, or ninety degree, lighting, use from one half to one stop more exposure. For back lighting, about two stops more exposure will be necessary. See Figure 3.

To summarize briefly, in making good Kodachrome pictures, the following two steps are of fundamental importance, when a flat, even lighting is used:

A. Classify the light as follows:
1. Bright sun
2. Hazy sun
3. Bright cloudy
4. Cloudy dull

B. Classify color of subject as one of the following:
1. Normal or average color contrast
2. Subject composed chiefly of light colors
3. Subject composed chiefly of dark colors

If a more accurate distinction of light value is necessary, due to abnormal conditions of lighting, these additional factors must be considered:

A. Time of day:
1. Before 8 A.M. in summer or 9 A.M. in winter
2. After 4 P.M. in summer or 3 P.M. in winter

B. Angle of light:
1. Flat lighting back of camera
2. Side lighting 90 degrees
3. Back lighting 120 to 180 degrees

From the above factors, it is easy to see how far wrong one can go in judging exposure if some fairly accurate means is not used as a basic starting point. For example, it would be easy to classify the type of sunlight and the color values of the subject, but, if a back lighting were used and if some adjustment were not made for it, the re-

certain
uncertain

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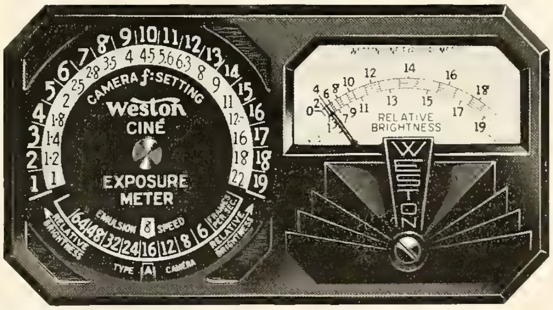

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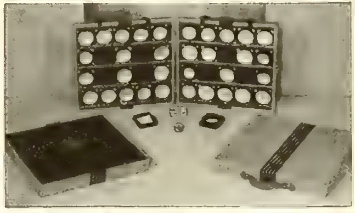

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sultant scene could be underexposed by as much as two stops. Therefore, to obtain the very best color results, all of these factors should be considered.

The sunlight sky chart shown in Figure 1 is the simplest basic exposure guide available. By learning it and by applying the other few simple variables outlined, consistently good color shots can be obtained.

The Founder's memorial

[Continued from page 213]

cial class will fall into the general class, from which the winner of the Maxim Memorial Award will be chosen.

In order that entries may properly be classified, it will be necessary that every film tentatively selected for Ten Best consideration be provided with a certificate, which should read as follows:

Place ____________
Date ____________
I, ... (name) . . . .
certify that I did / did not receive compensation from a client for a motion picture made by me entitled . . . .
(name of film) . . .
(Signature)

Films of all widths will be accepted for consideration in the general class. However, in the special class, films produced on 35mm. width cannot be considered.

As in 1936, after the contest has closed October 15, the tentative selection will be made by the staff of MOVIE MAKERS for Ten Best designation. Any films that are not already accompanied by certificates must be provided with these. This must be accomplished by November 5, 1937, before five o'clock of that day. For those persons who live so far from New York City that an exchange of mail will be difficult, telegraph and cable will be used. However, it will greatly facilitate the work of the staff members of MOVIE MAKERS if pictures are accompanied by a certificate, when they are sent in for Ten Best consideration. Final selection will be made November 5 and winners will be announced in December, 1937, MOVIE MAKERS. All this applies both to the Ten Best and to the Hiram Percy Maxim Memorial Award.

The winner of the Memorial Award will be selected by the staff of MOVIE MAKERS after the Ten Best films have been chosen. The same judges that have chosen the Ten Best will make the selection, and the judging methods will be the same. The only limitation will be that special class place winners will not be considered for the award.

Here, then, is a distinction for every amateur to seek. It is an honor proceeding from the Founder of the Amateur

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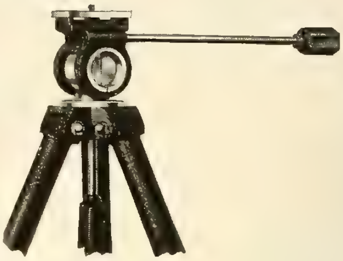

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Advice from a bird filmer

[Continued from page 224]

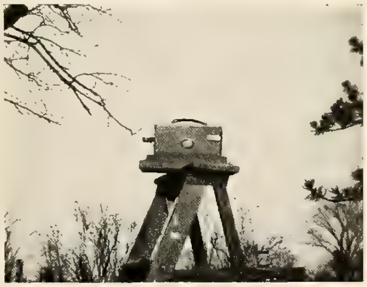
mensions. This may be fastened to the ladder or box, and the tripod head is a convenience in adjusting the camera.

An eight foot stepladder usually answers the need for a high and strong support for the camera cradle, but now and then a twelve foot stepladder is needed, and the persistent cine ornithologist will sometimes find an extension to fifteen feet or more necessary.

The nesting habits of birds are a cine subject of obvious interest and beauty and, if you film birds, you probably will want to get at least two or three sequences of nesting. The nests of some varieties of birds are easy to locate, while others are very difficult to find. As a matter of fact, it has been my good fortune to find the rarer types by chance when I really was not looking for them. When you locate a nest that you want to film, note whether there are eggs in the nest; if not, it may be an old nest or one not yet completed. Should there be four or more eggs, then it is quite certain that the bird is incubating. Therefore, lose no time in photographing the eggs in the nest and be very careful not to injure the anchorage of the nest when spreading the branches of trees to let in the sunlight for the scene. Make a note of the distance from the nest to the ground to ascertain what length of ladder will be needed for subsequent shots, and note in particular whether the morning or afternoon sun will strike the nest to the best advantage.

A cradle for the camera may be mounted on a stepladder

William L. Zeller, ACL



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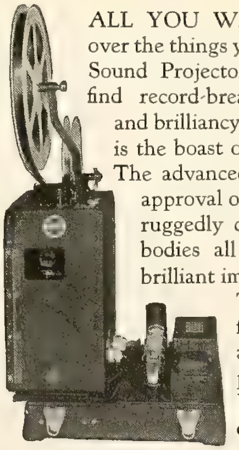

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The best time to film the parent birds is several days after the eggs are hatched, when the parents will feed their fledglings fast and often. Little food is given to the fledglings the first day or two. If the nest is on the ground, a wooden box, rather than a stepladder, is needed to support the camera.

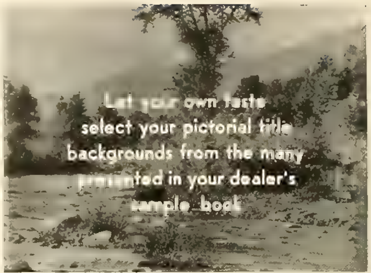
After you have decided from which angle you will film the birds, spread all small branches away from the nest and tie them so that you can let them back later. Never cut any branches unless it is positively necessary, and, if you do cut them, never chop them but, rather, remove them with a saw or pruning shears. This prevents damaging the nest or making a conspicuous cut.

Birds build in the shade for a reason; therefore, when you have finished for the day, be sure to release all branches that you have tied back. Moreover, do not let your stepladder stand near the nest. Lay it away, or some night hawk or owl that happens to come that way may alight upon it, and this means that there will be no birds in the nest to film the next day. My experience has proved this conclusively.

Avoid making a beaten path up close to the nest, for predatory animals will follow it. Have mercy on your feathered actors. Filming birds at their nests is the best possible means for good closeups, but one must be careful to do no harm.

When you are filming those varieties of birds that will allow the camera to be placed near them, do not set it back farther than four feet in the case of a bird the size of a blue jay and two feet for Jenny wrens, etc. When working with a four and a half inch telephoto lens, use a camera distance of fifteen feet for blue jays, twelve feet for catbirds and similar sizes, eight feet for wrens, warblers, etc. Use a tape line for accurate measure and, when a tape line will not work, you may use a light pole. Have the camera elevated a little higher than the nest and tilt it slightly downward. Center the nest in the finder and aim it high enough so that you cannot see more than the top rim of the nest in the finder, for otherwise you will not see any birds in the finished picture.

Build a blind to conceal yourself and, to this, lead the cord to control the camera. Focus the lens carefully and wind the spring. At every opportunity, get out of your blind and rewind the camera spring. Do your filming alone; take nobody with you except when help is needed to carry heavy ladders, for working up in trees, and then, when everything is set, it is better to send the assistant away. His patience is almost sure to give out whether yours does or not. If, from the time that you began until the time when you must quit, because of the change of sun position, you get the footage that you want, you will be doing very well. The suspense will be great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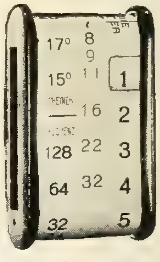

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when the birds actually are being filmed, and the time spent in the blind will be very interesting and highly exciting. No hunting with a gun can equal it.

One thing is certain—if the birds do not keep you interested, the flies and mosquitoes will. Nothing but the fact that I grew up among the mosquitoes along the Illinois River helped me to withstand the punishment that they gave me.

Let me caution you to remain as quiet as possible in your blind when filming the more timid varieties of birds. After working among the birds for a few weeks or months, you will notice that they will lose much of their fear of you and that they actually will allow you to touch them.

Once again, I want to caution you not to mistreat the birds or their nests. They are innocent and beautiful subjects for color filming, but there is no need to do them harm in the process. Do not leave the fledglings exposed to the burning sun for too long a time, for it actually burns them to death. If the parent birds do not cover them occasionally (they will if you allow them to), cover them yourself, now and then, with some small leafy branches and, in the meanwhile, walk around and stretch yourself. You will certainly feel like it after lying or sitting in your blind for an hour or two. If you are not willing to be scrupulously careful when you are filming nesting birds, it is far better that you leave them alone. If you are willing to be thoughtful and patient, here is a subject in which, for beauty and real importance, you can excel the work of any theatrical cameraman.

News of the industry

[Continued from page 230]

construction recently has been introduced by Hornstein Photo Sales, 29 East Madison Street, Chicago. It is known as the Faultless and is supplied, complete, with one bottle for water and one of Kin-O-Stik film cement, which the manufacturer strongly recommends for use with this splicer. The splicer base has receptacles to hold the two liquid containers. Its price, complete, is under five dollars.

Japan has color processing ■ Those who shoot Kodachrome film in Japan, either 16mm. or 8mm., may now have their films processed at Kodak, Japan, Ltd., located at Osaka, where color laboratory facilities have recently been installed.

Drops prices ■ Beginning April 15, the prices of all photographic merchandise offered by Burleigh Brooks, Inc., 127 West 42nd Street, New York City, will be lowered from fifteen to twenty five percent. For the new prices on specific articles, readers are urged to communicate directly with the firm.

New book on color ■ The Galleon Press, 381 Fourth Avenue, New York City, recently has published a book, entitled *Natural Color Film—What It Is And How To Use It*, by Clifford A. Nelson, with an introduction by Herbert C. McKay. The book has 128 pages, is illustrated with charts, diagrams and exposure tables and sells for $1.50. A review will be found elsewhere in this number.

Bargain booklet ■ A list of attractively priced photographic items, both still and movie, may be had by writing to Willoughbys, 110 West 32nd Street, New York City, and specifying the Bargain List No. 337.

Spanish s.o.f. ■ A well chosen list of interesting subjects, with narrative, talking and singing in Spanish, is now offered in 16mm. sound film by J. H. Hoffberg Company, Inc., 729 Seventh Avenue, New York City. These include educational, musical and entertainment subjects, such as *El Torero Olvidado* and *La Serenata*.

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Here is a scenario

[Continued from page 221]

36. *Medium shot.* Men hurrying up with flagons.

37. *Closeup.* Rip, amazed and fascinated.

38. *Medium shot.* Men filling their flagons from the keg. They never speak, all their actions full of solemnity. They pass around the filled flagons and drink. One comes up to Rip.

39. *Semi closeup.* Man offers his flagon to Rip.

40. *Closeup.* Rip hesitates, is tempted, drinks.

(Through the increasing use of shadows, created by clouds and approaching nightfall, the camera is using natural objects to build up a supernatural atmosphere, which is reinforced by the strange figures of the mountain men and their unnatural silence, contrasted with Rip's manner, which is natural and friendly though amazed. A happy selection of a wild setting for the ravine will increase the weirdness.)

41. *Medium shot.* The men, who have been drinking solemnly, as solemnly return to their game, leaving their flagons by the keg.

42. *Medium shot.* Men resume their game, one sets up ninepins, one picks up ball, others line up to watch.

43. *Semi closeup.* Rip empties his flagon, blinks, looks toward players.

44. *Medium shot.* Man with ball, preparing to bowl.

45. *Closeup.* Ball, as it leaves player's hand, rolling toward ninepins.

46. *Closeup.* Ball crashing against pins. Quick cut to:

47. *Long shot.* Black clouds as if crashing together. Quick cut to:

48. *Closeup.* Ninepins falling.

49. *Semi closeup.* Rip, befogged, looks up toward sky, then toward players.

50. *Medium shot.* Men bowling.

51. *Medium shot.* Rip, with flagon, approaches keg. Dwarf's back is turned. Rip, sly and cautious, already pretty drunk, filling flagon, drinks.

52. *Semi closeup.* Rip taking long drink. Swallows, blinks, stares.

53. *Medium shot.* Men playing. Camera oscillates slowly, giving whole picture an effect of staggering.

54. *Closeup.* Rip, swaying a little, closes his eyes.

55. Quick interchange of shots, of only a few frames each, of ball rolling; black clouds; a blank frame to give effect of lightning flash; more clouds; ninepins falling; a blank frame; clouds.

56. *Closeup.* Rip, opening his eyes, shaking his head as if to shake off his befuddlement.

57. *Medium shot.* Shadows deeper, scene dimmer. Men playing.

58. *Semi closeup.* Rip drops flagon, stares dazedly.

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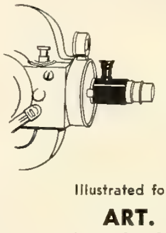

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59. *Camera on ground.* Ball rolling toward it, growing bigger till it nearly fills the picture.

60. *Extreme closeup.* Rip's face, dazed —held motionless for an instant, then his face moves back from camera.

61. *Semi closeup.* Rip sitting down heavily like a dropped bag, as if his limbs could no longer hold him up. He picks up his gun to raise himself again with its help, but drops it, settling back.

62. *Closeup.* Gun as it falls on ground beside Rip.

63. *Closeup.* Rip's face, trying to keep his eyes open.

64. *Medium shot.* Reeling landscape, dim dark shapes — made by moving camera.

65. *Extreme closeup.* Rip's eyes as the lids begin to lower.

66. *Long shot.* Darkened landscape. Shade moves slowly down over lens of camera like a curtain falling (to suggest Rip's eyes closing) till it is completely down, the scene shut out, the screen black.

(In these scenes, the real and the unreal are getting all mixed up in Rip's mind. Thunder and ball crashing into ninepins—which is the real thing? To his befuddled senses, sound and sight are mingled, he cannot distinguish one from the other. Scenes 59 and 60 are to show that he imagines the ball is rolling toward him, so that he has to dodge back from it. Scene 66 is the scene as he last sees it before sleep overpowers him.)

67. *Long shot.* Same view as Scene 66, but in full, sunny daylight. Picture opens up from below, as if a curtain were rising in front of it (Rip's eyes opening).

68. *Extreme closeup.* Rip's eyes partly opened.

69. *Long shot.* Landscape.

70. *Closeup.* Rip's gun on ground as in Scene 62. The gun is now rusty, almost falling apart. His hand comes into the picture and takes hold of the gun.

71. *Medium shot.* Rip, in same position as when he fell asleep, but he has slept twenty years. His beard has grown long and white, and his hair—he is an old man. His clothes are falling apart. He is lifting up the gun.

72. *Semi closeup.* Rip's head and shoulders. His hand lifts up the rusty gun as he looks at it. The gun catches in his long beard as he lifts it—he drops the gun and holds out the long white hair on his hand, staring at it. He rubs his eyes.

73. *Medium shot.* Rip slowly, stiffly stands up, looks about him.

74. *Long shot.* Sunny, cheerful landscape.

75. *Closeup.* Rip's old face, bewildered.

76. *Medium shot.* Rip stiffly steps forward, in a daze. The gun breaks in his hand as he tries to use it for a staff.

77. *Medium long shot.* Rip slowly going down the mountainside.

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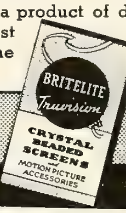

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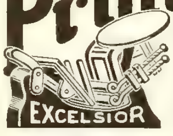

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78. *Long shot.* Mountainside as Rip goes away from the camera, his forlorn figure getting smaller.

Fade out.

(The last scenes, of Rip's awakening, should be played very slowly, in an atmosphere of sunshine and calm to contrast strongly with the storm of before.)

Air filming

[Continued from page 215]

haze cutting and consequently the greatest clarity in the resultant pictures.

Vibration from the engines and slipstream is present to a greater or less extent in all planes. To help prevent this vibration from affecting the pictures, it is well to avoid touching the plane structure with the camera or arms when taking pictures. The camera should be held firmly in the hands against the head, or it can be mounted on a neck strap support which will allow the body to serve as a vibration damper. In this manner, very smooth pictures may be obtained. Hold the camera still with respect to the plane, and the progress of the plane relative to the ground will be apparent in the scenes. The best pictures will be obtained with the camera pointed diagonally ahead or to the rear. Avoid shots taken straight out of the side.

Cloud effects, framed by a portion of the plane, make very beautiful shots. These are best made with a red filter over the lens, and they may be taken at right angles to the plane if desired.

Naturally, these aerial views will be filmed with the lens set at infinity. It is well to set all lenses at infinity and fix them in that position with adhesive tape to prevent an accidental change under the unusual conditions involved in aerial cinematography. Other adjustments on the camera, such as speed control, etc., may also be fixed in position with adhesive tape for the same reason.

One thing that may seem strange to the movie maker taking his first aerial shots is the lack of the familiar hum from the camera when it is running. The camera sound is drowned out by the noise of greater intensity from the engines and propellers. This circumstance can cause difficulty, in that the camera, if fitted with a lock on the operating button, may be permitted to continue running after the scene is finished. Considerable film may inadvertently be exposed in this manner with the camera pointing at the floor.

Brilliant sunlight is best for aerial pictures, for it produces conditions of greatest contrast in lighting, which is desirable, since the inevitable haze will, in spite of filters, tend to degrade contrast. Scenes made with the terrestrial subjects cross lighted also will be found better in quality.

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"Practical!"
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It's probably the best single word, but no one word can describe the series of interesting and exciting articles and features that are scheduled for the next number of MOVIE MAKERS.

Here are only a few of the highlights of its contents. Judge for yourself!

- Special trick effects. How Hollywood gets its fire, smoke, storm, frost and snow effects and how the amateur movie maker can do it himself. Specific instructions are given by Earl Theisen.
- The correct use of an exposure meter. This is a picture article that shows just how to use an exposure meter--how to hold it and where to hold it in relation to the subject to get an accurate reading. Numerous illustrations make every point clear.
- Filming at the "zoo." Fred C. Ells, ACL, gives the secrets of his magnificent results in animal and bird filming at the "zoo." Those members of amateur movie clubs who have seen his Ten Best picture, *In the Beginning,* will know that he knows how.
- The practical use of polarizing filters. Dr. Walter Clark tells clearly how this newest aid to photography can be used. He lists the effects that you can get and tells how to get them.
- Filters for black and white filming. A movie maker asked himself the question why use filters and if they should be used, which types? The question of selecting a filter is reduced to its simplest and most practical basis.
- Filming operations with simple equipment. You don't need elaborate equipment to get good surgical films, says William M. Nelson, ACL, and he gives the results of his own experience.

This is just part of the material scheduled for June MOVIE MAKERS.

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ing of the plane, and, if the conformation of the plane permits, get a shot of one wheel as its approaches the ground, touches it and starts turning. Then take a shot to identify the terminus of the flight. Perhaps a view of the flight schedule board, with emphasis on the particular flight schedule data which concerned your trip, should be included.

Amateur clubs

[Continued from page 228]

Orange invites ■ The officers and members of the Cinema Club of the Oranges, in New Jersey, invite interested amateur movie makers in that area to attend the program of their Third Annual Guest Night, to be held on May 28, at the Hotel Montclair, in Montclair. Admission will be by ticket only, obtainable at one dollar each from Leo B. Leichter, ACL, of 15 Cleveland Avenue, Newark, N. J. The program will include an exhibition of still photographs; a screening of the club members' best films of the year, with sound accompaniment; refreshments and dancing. Roy W. Winton, ACL, League managing director, will be guest speaker of the program, with an address on *Why Join A Movie Club?* Arthur L. Gale, ACL, editor of MOVIE MAKERS, will announce the prize winning films of the club's annual members' contest, now being conducted, and will present both the Deuchler annual award and first and second club prizes to the winning producers.

Philadelphia approves ■ As they move into their second year of activity, members of the Philadelphia Cinema Club unanimously have returned to office all of the officers which served the group during its first year. They are R. M. Hoot, president; G. A. Pittman, ACL, vicepresident; A. L. Rasch, secretary treasurer. Acting with them on the executive committee are H. M. Sharp, ACL, and B. N. Levene, ACL. Committee chairmen are H. R. Wilson, technical; Ripley W. Bugbee, ACL, programs; Paul J. Gelzer, membership; Mr. Levene, publications. The program of this election meeting included a composite reel of the club's late First Anniversary Banquet, the work of the Messrs. Lutz, Miller, Finger and Bessor, as well as members' films as follows: *The Romance of Water*, by Dr. C. A. Bowersox; *My Vacation*, by Drew Brady, ACL; *Delaware Valley Lehigh Canal*, by William W. Chambers; *A Trip to New York*, by Irving Cheskis; *Wanderlust*, by Francis M. Hirst, ACL, and Mrs. Hirst.

At Norristown ■ *A Yardstick for your Movie Camera* was the title of a recent discussion by H. Paul Kelley, of the Eastman Kodak Company, before the Amateur Cinema Club of Norristown, in Pennsylvania, in which he outlined a method of scoring and rating members' films in club screenings. As a part of his program, Mr. Kelley presented a Kodachrome record of last year's Army and Navy football game, played in Philadelphia. New officers elected by this group are Richard Stafford, ACL, president; Harold Schiers, vicepresident; E. W. Mullison, secretary treasurer.

In Minneapolis ■ Films of Soviet Russia were presented at a late meeting of the Minneapolis Cine Club, by Dr. G. L. Rudell and Lawrence Berglund, according to *The Cine Clubber*, the Minneapolis Club news bulletin. Other features of the same program were a talk on lenses by Al Leigh, a screening of *Eyes of Science*, through the courtesy of the Bausch and Lomb Optical Company, and a demonstration of gadgets by members.

First Anniversary Banquet of Philadelphia Cinema Club

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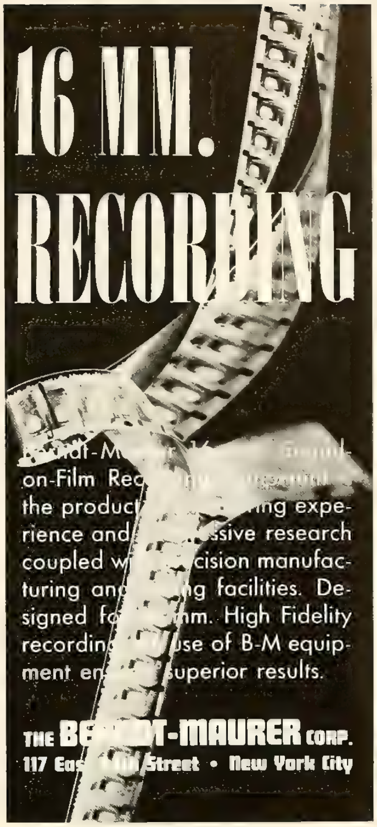

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Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
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Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Coates Radio & Electric Co., 511 Fifth St.
  Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
  Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: Bourne & Bond, Inc., 449 S. Fourth Ave.
  W. D. Gatchel & Sons, 431 W. Walnut St.
  Sutcliffe Co.; 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Camera Shop, Inc., 322 Royal St.
  Eastman Kodak Stores, Inc., 213 Baronne St.
  Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Francis A. Frawley, 104 Main St.
Eastport: S. L. Wadsworth & Son, Central Wharf.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
  Folkemer Photo Service, 2814 Rayner Ave.
  Lewy Movie Service, 853 N. Eutaw St., at Biddle.
  Stark-Films, 219 W. Centre St.
  Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
    Hotel Statler.
  Film Library of New England, 239 Columbus Ave.
  Ralph Harris Co., 47 Bromfield St.
  Iver Johnson Sporting Goods Co., 155 Washington St.
  Andrew J. Lloyd Co., 300 Washington St.
  Jordan Marsh Co., Dept. 79.
  Montgomery-Frost Co., 40 Bromfield St.
  Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
  Pinkham & Smith Co., 15 Bromfield St.
    292-294 Boylston St.
  Solatia M. Taylor Co., 56 Bromfield St.
  Visual Education Service, 131 Clarendon St.
Cambridge: John H. Derby, Inc., Harvard Sq.
  E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
  Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Square.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
  Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co.. 49-55 Munroe St.
Pittsfield: E. J. Curtis, Inc., 397 North St.
  E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
  Harvey & Lewis Co., 1503 Main St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St.
  Harvey & Lewis Co., 513 Main St.
  L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Crowley, Milner & Co., Dept. 124.
  Detroit Camera Shop, 325 State St.
  Eastman Kodak Stores, Inc., 1563 Woodward Ave.

Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Michigan Film Library, 18970 Grand River Ave.
Alfred C. Smith, 5101 Yorkshire Rd.
FLINT: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
GRAND RAPIDS: Photo Service Shop, 44 Monroe Ave.
JACKSON: Royal Film Service, 125 Michigan Ave., W.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
SAGINAW: Heavenrich's, 301 Genessee.

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
HIBBING: Lenz Drug Store, 307 Howard St.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
OWATONNA: B. W. Johnson Gift Shop, 122 W. Bridge St.
ST. PAUL: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

KANSAS CITY: ***CALVIN CO.***, B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
ST. LOUIS: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 918 Locust St.
Foster Book Co., 410 Washington Ave.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney Dry Goods Co., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

BUTTE: Al's Photo Shop, 42 N. Main St.
HELENA: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

LINCOLN: Eastman Kodak Stores, Inc., 1217 O St.
OMAHA: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.
SIDNEY: Sidney Drug Co., 1001 Illinois St.

NEVADA

RENO: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

CLAREMONT: Banister Studio, 10 Tremont St.
LEBANON: Kenneth L. Spring, 41 Hanover St.
NASHUA: Nashua Optical Co., 202 Main St.
NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc. 1735-37 Boardwalk.
BAYONNE: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
EAST ORANGE: H. C. Deuchler, 541 Main St.
JERSEY CITY: Hudson County Motion Picture Service, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
LAKEWOOD: Dubes' Camera Service, 26 Linden St.
MORRISTOWN: Ajemian Camera Shop, 18 Park Pl.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
Gruber's Camera Exchange, 98 Academy St.
L. Kaltman & Sons, 303-05 Washington St.
J. C. Reiss, 10 Hill St.
PASSAIC: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
PATERSON: Walker Radio & Elec. Co., 318 E. 33rd St.
PRINCETON: Princeton University Store, On the Campus.
SOUTH ORANGE: E. A. Wallace, Inc., 1 South Orange Ave.
TRENTON: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
WEST NEW YORK: Levy's Sport Shop, 693 Bergenline Ave.

NEW MEXICO

ALBUQUERQUE: Camera Shop of New Mexico, 414 E. Central Ave.
Harold's Photo Shop, 302½ W. Central Ave.
SANTA FE: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

ALBANY: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 35 Maiden Lane.
George A. Young, 151 Central Ave.
AMSTERDAM: Frank H. Gill, 15 Market St.
ASTORIA: A. C. Camera Exchange, 34-01 Broadway.
BINGHAMTON: Austin S. Bump Co., 180 Washington St.

(Continued on page 248)

The clinic

[Continued from page 225]

otherwise presentable movies. Ragged and sloppy, they are not only indicative of poor splicing technique, but are actually dangerous to the film. Such splices often cause the film to lose the loop in the projector, and considerable damage may result. The most important part in making a neat splice is the application of cement. It should be used sparingly, and pains must be taken so that none of it will spill over the edges of the area on the film that has been scraped. Sometimes it is very helpful to trim the cement brush so that it has about one third the usual number of bristles. Cement should be water thin to be most effective.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill., offers Filmosound library subjects as follows: *Sherlock, Junior,* six reel feature, which is the European film, *Emil und die Detektive,* with English dialog; *Mothers of Nippon,* a three reel travelog of Japanese life, showing work done by women; *A Friendly Bout,* a one reel film of Siamese boxing; *Seeing Salem,* a one reel silent short subject based on *Maid of Salem,* with Claudette Colbert.

■ CINE CLASSIC LIBRARY, Brooklyn, N. Y., has sound on film features and short subjects for sale.

■ GENERAL CINE SERVICE, New York City, has 8 and 16mm. short subjects.

■ WALTER O. GUTLOHN, INC., New York City, has 16mm. sound on film features, shorts, musicals, travelogs, sports and cartoons. *Harmony Lane,* a costume feature with music based on the life of Stephen Collins Foster, is available as well as *Girl of the Limberlost, Keeper of the Bees, Hoosier Schoolmaster* and *The Healer.* These subjects are for rent or for sale.

■ J. C. HAILE & SONS, Cincinnati, Ohio, continues to offer *The Mad Ohio,* a 400 foot, 16mm. silent film of the flood in that territory. Cincinnati, Ohio, Huntington and Wheeling, W. Va., and Louisville and Brandenburg, Ky., are the districts that were photographed.

■ GUY D. HASELTON TRAVELETTES, Hollywood, Calif., has 16mm. scenic subjects among which are *Sequoia National Park* and *Hummingbirds.*

■ J. H. HOFFBERG CO., INC., New York City, handles sound films exclusively; both features and short subjects are for sale.

■ IDEAL MOTION PICTURE SERVICE, Yonkers, N. Y., has the six reel film, *With Williamson Beneath the Sea,* and also nine reels about South America for rent or for sale.

■ KODASCOPE LIBRARIES DIVISION OF EASTMAN KODAK CO., New York City, has sound on film features in addition to Mickey Mouse and Silly Symphony cartoons in sound. Silent films also are available in 8mm. and 16mm.

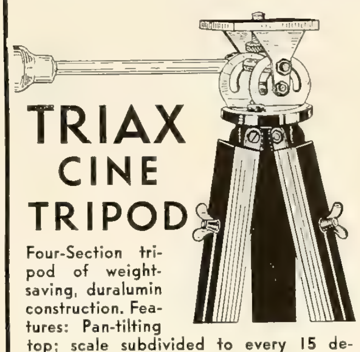
■ LEWIS FILM SERVICE, Wichita, Kans., has 16mm. travelogs as follows: *Guatemala, Andean Trails* and *Mexico.* A list of 8mm. and 16mm. rental films is available.

■ NU-ART FILMCO, New York City, has 16mm. sound and silent films. *Life of a Healthy Child,* a one reel silent film, is available.

■ PATHEGRAMS, INC., New York City, will offer various editions of a newsreel of England's Coronation in 16mm. Both silent and sound versions will be available.

■ ERNEST M. REYNOLDS, Cleveland, Ohio, has scenic subjects for sale; these come in 100 ft. lengths, 16mm.

■ VISUAL INSTRUCTION SUPPLY CORP., Brooklyn, N. Y., is having a sale of sound on film, sound on disc and silent library films; a list is available on request.



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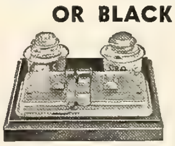

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(Continued from page 247)

L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Alan Benjamin's Film Craft, 931 Flatbush Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
L. E. Schaffert, 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glen Falls: M. Lapham's Sons, 186 Glen St.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Broadway Camera Exchange, 1595 Broadway.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera Equipment, Inc., 1600 Broadway.
Camera House, Inc., 145 E. 60th St.
City Radio, 42 Cortlandt St.
Clinton Camera Shop, 160 W. 31st St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
Films Editorial Service, 1451 Broadway.
H. & D. Folsom Arms Co., 314 Broadway
Gall & Lembke, Inc., 7 E. 48th St.
GENERAL CINE SERVICE, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St.
Joseph P. Hackel, 53 West 57th St.
Harry's Camera Exchange, Inc., 317 W. 50th St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Selma Leeman Co., 27 E. 125th St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
73 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Port Chester: John F. Mowbray, Capitol Theatre Bldg.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 174 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223 Columbia St.
Watertown: Severance Studio, Y. W. C. A. Bldg.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Winston-Salem: Complete News Service, 12 E. Fourth St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Main St.
News Exchange, 29 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
G. B. CINE SERVICE, 1771 E. 12th St.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 1204 W. Market St.
Middletown: The Book Shop, 1012 Central Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Harold E. Monroe, 802 Waller St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Lakeview: Getty's Photo Studio, 536 G. St., So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.
Sports Craft, Inc., 512 S. Yamhill St.

PENNSYLVANIA

Allentown: James A. Peters, Commercial Motion Picture Service, 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Johnstown: Johnstown News Co., 115 Market St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
New Kensington: R. L. Dyer Motion Pictures and Equipment, 110 Freeport St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Camera Exchange, 438 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126 Sixth St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.,
Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co.
G. C. Dury & Co., 420 Union St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Cedar City: Zion Picture Shop, 111 N. Main St.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Pullman: C. E. Graves.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford, 1512 Second Ave.
Motion Picture Service, 1711 Ravenna Bld.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Skykomish: Palm Drug Store.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Moundsville: W. P. Martin, 1107 Third St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.

WYOMING

Sheridan: Davis Art Studio, 134 So. Main St.
Worland: Worland Drug Co.

UNITED STATES TERRITORIES

HAWAII

Hilo: Moses Co.
Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.

Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne CI: Charles W. Donne, 349-351 Post Office Place
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa Dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Inc., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Kingston: Thomson Photo Specialty Co., 69 Clarence St.
Ottawa: John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Robert Simpson Co., Ltd., Dept. 202.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St. W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photo Store, 772 St. Peter St.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S. R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Arts Studio, 38 Huttenbachstraat.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: M. W. Dunscombe, Ltd., 5-7 St Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8.: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.

FINLAND

Helsinki: Aurora Filmi, Yrjonkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseilles: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: American-European Film Org., 17 Olympia Plein.
Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Arnheim: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, Thomsonlaan 57-59.
Rotterdam: Fotohandel "Foka" Admiraliteitsstr. 4-8.

HUNGARY

Budapest VII: Hafa, Hatschek Es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORTH AFRICA

Algeria

Alger: Kodak-Pathe, S. A. F., 48 Rue d'Isly.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

POLAND

Warsaw: M. Arct., 35 Nowy-Swiat.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C. 1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.

SYRIA

Beyrouth: Misbah K. Itani, Rue Rami, Palais Municipal.

VENEZUELA

Caracas: Cine Filmo Service, Palma a Santa Te-

Dealers Listed in Black Face Italics Are Display Advertisers in Movie Makers

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Practical films

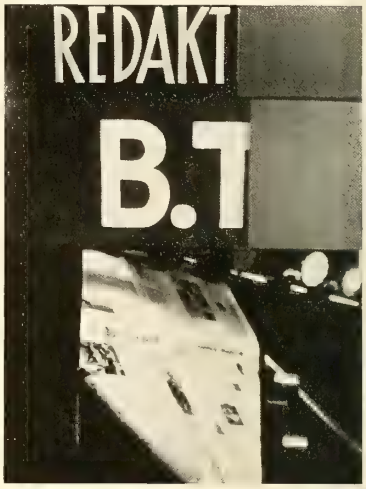
Reporting use of personal films in serious fields

■ *Beyond These Bars* is the striking title of an unusually effective film recently made by H. H. Kreider, ACL, at Istanbul, Turkey, and currently placed in service by the American Board of Commissioners for Foreign Missions, at Boston, Mass. In it, Mr. Kreider has depicted in dramatic form "the conflict between the old and new mentalities in Turkey, which has seen so many radical changes since the establishment of the Republic in 1923." In nearly ten years of work in the Turkish mission field, Mr. Kreider has had ample opportunity to observe the wrench felt by older generations as they were torn away from the customs of centuries, and he has pictured this conflict vividly in a simple tale of mother and daughter, the one withdrawn from the world behind the latticed windows of an older day, the other forging ahead to a new happiness in the freedom of modern times. The production will be offered for rent, by the Board, to churches of its Congregational denomination.

■ The beauty of East St. Louis public parks and the activities of that city's playgrounds and community centers will be recorded in two reels of 16mm. color during the spring and summer by B. O. Cooper, ACL, as part of his work as engineer of the East St. Louis Park District. Planned along human interest lines to feature the needs and pleasures of the people using the city's park areas, the picture will include a record of this season's construction of a new, 1200 acre playground, complete with a community golf course, bridle paths and bathing beaches.

■ The schools of Sandusky County, in Ohio, have established a county visual education unit under the leadership of H. E. Ryder, county superintendent. A 16mm. sound on film projector, purchased by the county's Schoolmasters Club, is sent with the operator, in rotation, to each of the thirteen rural schools cooperating in the plan. Films, procured on a rental basis from a wide group of sources, are correlated to courses in Nature Study, Music, Travel, History, Calisthenics, etc. Industrial films have proved especially useful in connection with the Vocational Guidance courses of the schools. County Superintendent Ryder states that probably no single investment has brought so much good to a group of 3300 students as this program.

■ W. Emerson Clyma, ACL, of Detroit, Mich., recently has produced *Fundamentals of Nitrous Oxide Oxygen Anesthesia*, a very complete study of the technique of administration of nitrous oxide gas to patients. Light, medium, deep and ultra deep anesthesia are presented graphically, and the emergency use of a catheter is pictured. Ultra close-up studies of the eye are included to show the swelling of the eyeball. This 600 foot, black and white picture was screened at the 1936 national convention of the American Dental Association and is now being used in dental colleges as an instructional film.



Wipeoff title and a scene in cine study by J. V. Hansen, ACL, of a Danish newspaper

Another picture of a different type, also recently filmed by Mr. Clyma, is *Children's Village*, a four reel presentation of the services rendered by the Methodist Children's Home Society of Michigan. The film shows every phase of the daily life in the Children's Village, a modern home for underprivileged children. Included are sequences of outside boarding homes where babies are boarded by the Society. The film is now being routed among 700 or more church and social groups in Michigan.

■ *The Horror of It*, a 400 foot, 16mm. compilation of official government motion pictures made during the World War, is the recent contribution of Sidney Moritz, ACL, of New York City, to the cause of peace. In this production, the assembly of which led him through many hundreds of assorted reels of war scenes, Mr. Moritz has purposely limited himself to the horrors of war as a theme. Appropriate sound effects and a musical background accompany the film's presentation, which Mr. Moritz is offering free of charge to interested anti war groups within the New York metropolitan area.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

10 Cents a Word — Minimum Charge, $2

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EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: In the Spring your fancy should lightly turn to thoughts of Cameras. At our prices, it's easy. 100% satisfaction or 100% money back. A lot of 1937 Victor Model 3, five speed, 16mm. cameras, with 1" anastigmat *f*/2.7 lens, $92.50 list, Bass price, $69.50; 1937 Model Victor 5. with reverse takeup. reflex focusing, fitted with 1" velostigmat *f*/1.5 lens, a Bass special at $127.50; or new Victor 5 with 1" *f*/3.5, 1" *f*/1.5, 3" *f*/3.3 at only $164.50; Filmo 75 with Cooke *f*/3.5 lens, $39.50; Simplex Pockette with *f*/3.5 lens, $30.00; Cine-Kodak Model B *f*/3.5 lens, $24.75; Cine-Kodak Model A, *f*/1.9 lens and 78mm. telephoto *f*/4.5 and case, complete $97.50; used Victor 5 with 1" *f*/3.5 lens, $85.00; used Victor 3 with *f*/3.5 lens, $34.50; Filmo 70A with Cooke *f*/3.5 lens, carrying case, $35.00; Paragon 100 ft. camera, *f*/3.5 lens, $16.50; Victor Animatophone sound on disc projector, complete with turntable, carrying case, less amplifier and speaker, $45.00; Victor Model 10 projector, 400 watt lamp, like new, $44.50; Ampro Model A, 400 watt, like new, $65.00; Kodascope A projector, with 250 watt bulb, $22.50; DeVry Model G projector with 200 watt bulb, $22.50; Keystone Model D-62 projector with 200 watt bulb, motor driven, at $16.50; Bell & Howell Model 57 projector, 400 watt bulb, with case, $52.50; Excel 16mm. projector, motor driven, $13.50; Kodascope C projector, $14.50; 15mm. *f*/2.7 Cine Velostigmat, fixed focus wide angle, A or C mount, $22.50. New Wollensak Cine Velostigmats sold on unconditional money back guarantee; you take no chances; 12½mm. *f*/1.9 lens for Keystone or Stewart-Warner 8mm. cameras, $27.50; 1½" telephoto *f*/3.5 for same, $24.50; 1" Cine Velostigmat *f*/1.5, A or C focus mounts, $32.50; 2" Cine Velostigmat *f*/3.3 telephoto, A or C focus mounts, $22.50; 3" Cine Velostigmat *f*/3.3, A or C focus mounts, $32.50; 4" Cine Velostigmat *f*/4, A or C focus mounts, $34.50. Bell & Howell Character Title Writer, complete at $14.50. Our latest Bargaingram is your true guide to shrewd buying. Send for your copy; it is free. Also sound and silent film rental library. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ IF you have a Cine-Kodak K, *f*/1.9 lens and case in excellent condition, will take same and $40.00 additional in cash and ship you the new EASTMAN MAGAZINE LOADING CINE-KODAK with *f*/1.9 lens. List $125.00—brand new direct from factory stock. SUNNY SCHICK, National Brokers, Fort Wayne, Ind.

■ EDITOLA — The 16MM. PROFESSIONAL EDITING MACHINE; silent, $95.00; sound, including amplifier and speaker, $360.00 and up. M. W. PALMER, 468 Riverside Dr., New York City.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case, $2.00. Simplex Film Cleaner, $3.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ CAMERAS, PROJECTORS, FILMS, 8-16MM. BOUGHT, SOLD, EXCHANGED. BIG FREE LISTS. ROBERT BLOCK, 154 E. 47th ST., NEW YORK.

■ BELL & HOWELL Filmo Model Seventy A; one, two & three inch Cooke lens; projector; all new; will take Leica camera in trade; bargain. Write JOHN BIEBER, 160 E. Twelfth St., Erie, Pa.

■ BURKE & JAMES, INC. announces the new Weltini camera which features a coupled range finder. A precision imported job with the new trigger release, regular 35mm. film, Xenar precision *f*/2.8 lens, shutter speed—1/500th of a second, at $82.50. Other models in proportion. Get our marvelous new catalog of camera bargains; it's free. Dept. 5 M.M., 223 W. Madison St., Chicago.

■ 16MM. Cameras, projectors. Victor, Keystone. Your films, equipment accepted in trade. RIEDEL FILM SERVICE, 2221 W. 67th St., Cleveland, Ohio.

■ SEND for our "BARGAIN SCOOP" crammed with hundreds of smashing values in movies and stills. WOLK CAMERA CO., 335 S. Dearborn St., Chicago, Ill.

■ BARGAINS: Keystone cameras and projectors; Simplex Pockette camera; beaded screens, all sizes; Weston exposure meters; Agfa film; Argus cameras and enlargers. State your requirements, it will save you money. SMITH, 5101 Yorkshire, Detroit, Mich.

■ PERSONAL filmer has brand new, very latest Victor Model 5, Dallmeyer *f*/1.5, Deluxe carrying case and No. 1 Titler. Never used. Value $246.75. Sell for $148.00. JERRY FINK, 80 Savannah St., Rochester, N. Y.

■ UTILITY 16mm. Film Printers, 400 ft. capacity; $50.00 value at $19.50 each; ten day trial; write for circular and other bargains. FROMADERS, Davenport, Iowa.

■ DON'T WRITE UNLESS!—You want the biggest BARGAINS available in movie or still cameras and film. THE HOBBY MAN, Box 286, Jefferson, Iowa.

■ CINE-KODAK SPECIAL: *f*/1.9 lens; practically unused; condition cannot be distinguished from new; masks; $275.00. GEORGE ROBINSON, 157 Chambers St., New York City.

■ VICTOR 5, latest model, reverse, visual focuser, heavy sole leather case, filters in sunshades, film, *f*/2.8 Meyer and 3" *f*/3 Goerz telephoto, fine outfit complete, $150.00. PHILLIP WATTERBERG, Holdrege, Nebraska.

■ USED BARGAINS: B & H Filmo Model 75 with *f*/3.5 lens, $42.50; B & H Filmo Model 70A with *f*/3.5 lens, $37.50; Victor Model 3 with *f*/3.5 lens, $39.50; Keystone 8mm. camera with *f*/3.5 lens, $18.00; Cine-Kodak 8mm. camera with *f*/3.5 lens, $19.50; Willoscope projector with 300 watt bulb, $21.50; Keystone Model A-81 projector, 750 watt, $39.50; Ampro Model A projector, 400 watt bulb, $69.50; Willo 30x40" beaded box type screen, $10.25; used Craig Jr. rewind & splicer, $6.00; Wollensak 1" *f*/1.5 lens for Victor or B & H, $34.50; Cine Bilora tripod with pan & tilt top, $21.75; Thalhammer Jr. tripod, $17.50; No. 101 Willo Photoflood reflector, $1.75; B & H Model 57A, 200 watt projector, $39.50; B & H Model JJ, 750 watt projector, $157.50; Kodaflector with stand, $3.95; used Craig Sr. comb. rewind & splicer, $13.75; 400 ft. reels & humidors, Willo type, $.65; Filmador humidors for 3-400 ft. reels, $2.50; Craig Jr. 8mm. and 16mm. film rewinder sets, $3.00. WILLOUGHBYS, 110 W. 32nd St., New York.

Movie Makers

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MOVIE MAKERS
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Gentlemen:

Recently, I advertised my Cine-Kodak Special for sale in MOVIE MAKERS and immediately upon the publication of the advertisement over a dozen prospective purchasers wrote for further particulars.

Within a week, one of this group sent me a cashier's check for the outfit. Subsequently, three others wrote me to ship them the camera and were keenly disappointed when they were informed that it was no longer available.

You are to be congratulated on having established such a splendid medium. Certainly I am grateful for it.

Very truly yours,

(Signed) William C. Wolf

If you want to sell your camera or projector, try MOVIE MAKERS classified.

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420 Lexington Avenue, New York, N. Y.

■ 400 FOOT rolls double 8mm. fast positive film; scored for separation, $4.75 each. postpaid; send stamp for sample. FROMADERS, Davenport, Iowa.

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■ PRACTICALLY new 16mm. Victor 3 camera, 5 speeds, Dallmeyer *f*/2.9 lens and case; lists $97.00; yours for $58.50. Bargain lists. FROMADERS, Davenport, Iowa.

EQUIPMENT WANTED

■ WE pay the highest cash prices for any 8mm. or 16mm. cameras and projectors; lenses bought also; write at once, describe fully. SUNNY SCHICK, National Broker, 402 W. Washington, Fort Wayne, Ind.

■ WANTED: 16mm. Library films, "silent and sound on film," any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ WANTED—Old type 35mm. Standard cameras: write description or send photographs to IRVING BROWNING, 110 W. 40th St., New York City.

■ WANTED: 16mm. film sound projector; also 9'x12' screen; converter; twin turntable and mike. F. SCALLION, 725 W. 175th St., N. Y. C.

FILMS FOR RENTAL OR SALE

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

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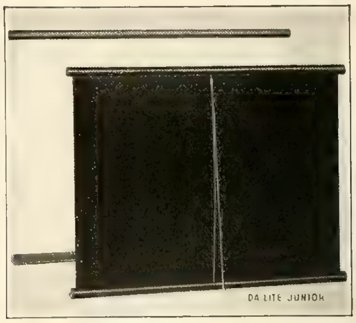

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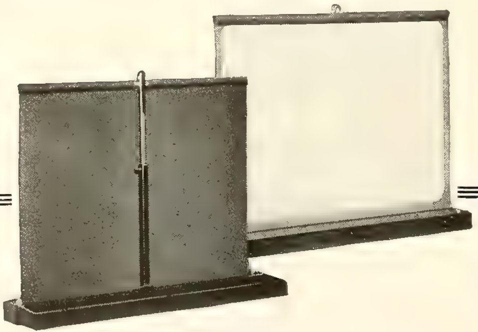

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MOVIE MAKERS

Dr. Paul Wolff from Black Star

The magazine of the Amateur Cinema League, Inc.

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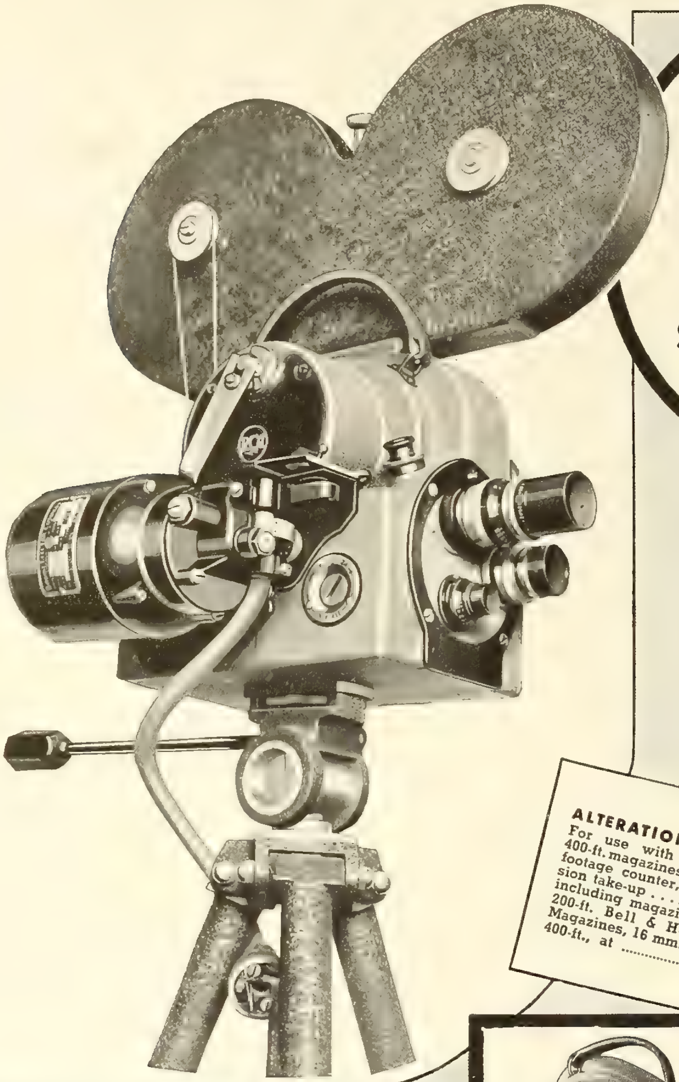

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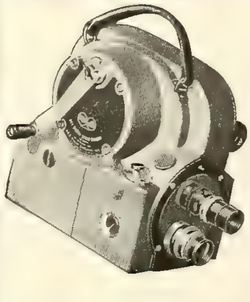

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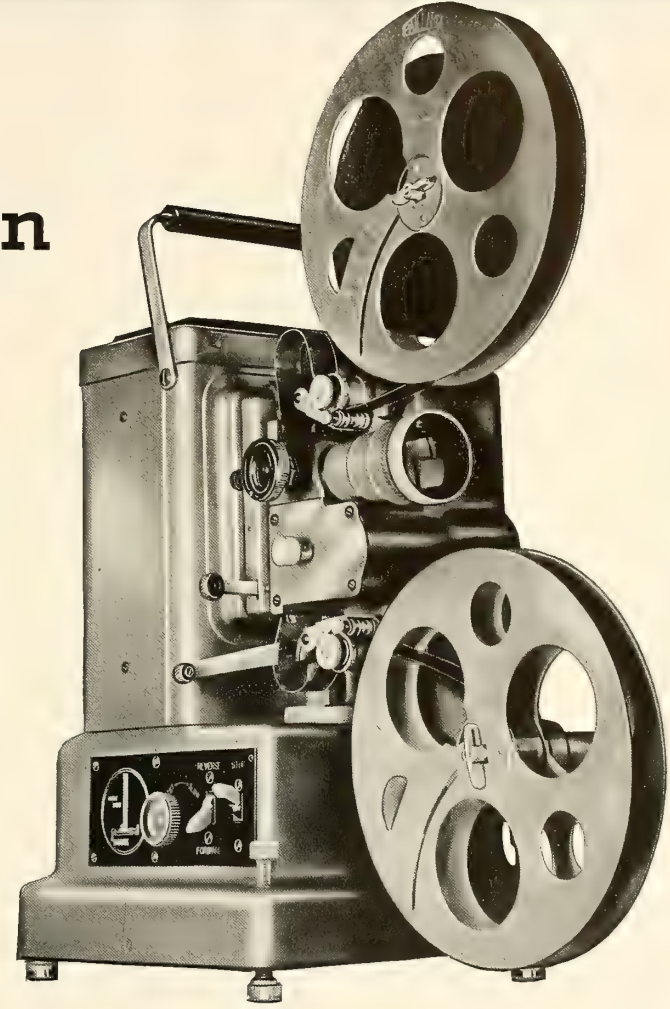

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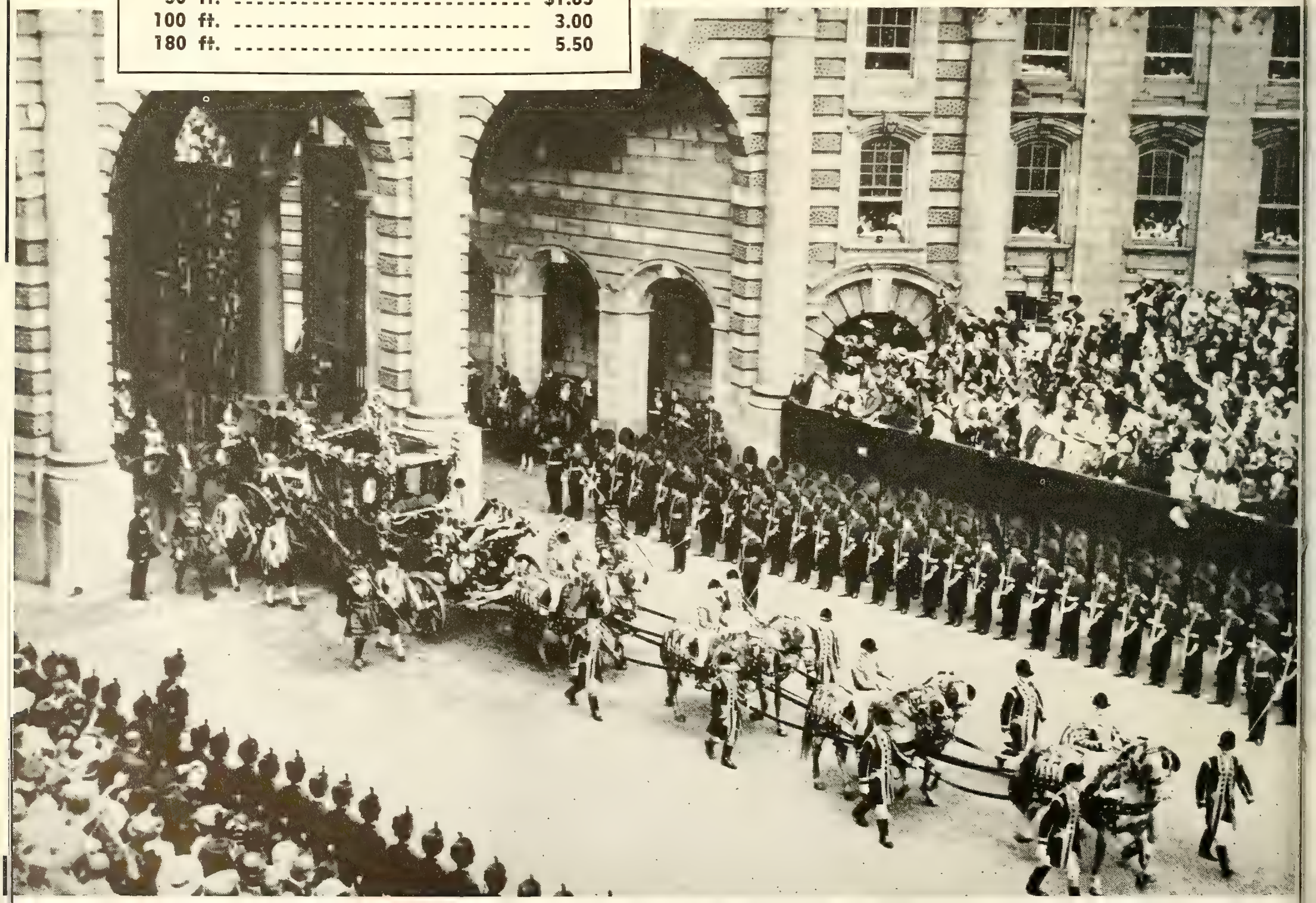

The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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Address all inquiries to

AMATEUR CINEMA LEAGUE, INC.
420 LEXINGTON AVE., NEW YORK CITY, U. S. A.

Page Mr. Puck

JUNE means many things to many people, but to Movie Makers, this year, it seems to mean the season for a little nonsense, to lighten what might otherwise be some rather heavy going, what with the Spanish war, the armament race, the future of the United States Supreme Court, strikes and the sun spots.

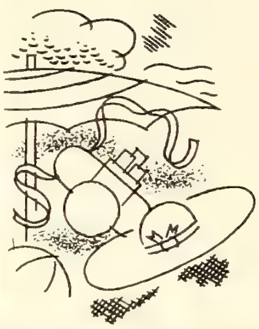
So, if your ceremonial garments have moths in them, or won't meet around your waist, when you put them on for your niece's wedding, if your favorite stocks persist in going in the direction you don't like, or if you missed filming King George, in the Coronation parade, because your camera jammed, don't "fall or jump" from the church belfry. Take heart, wear a brave smile and turn to *Your Cine I. Q.* in this number of your pet magazine. We have tried to do our best to ease your burden of woe.

It seems rather a long time since we have seen an expertly done piece of 16mm. film fooling. In the early years of our hobby, that sort of thing was not uncommon, possibly because everybody was so interested in the pure fun to be got from personal movies that his mind naturally turned to comedy. As amateurs learned to make first rate pictures, they began to take themselves more seriously, with the result that the nonsense of the early nineteen twenties faded away with the photographic nightmares the League's consultants used to have to criticize. This is, of course, quite as it should be, so far as the progress of cinematic ability is concerned, because it is much better to have decent cinematography in dead seriousness than to have jittery films to cheer up our light moments.

It seems to us, however, that the time is about ripe for some of the expert movie makers of today to realize that films, like words, can be used for a wide variety of purposes and that not every picture need "point a moral or adorn a tale." This is not a plea for copies of what our Hollywood friends still call "comedies," because personal movie makers do not have to gear their nonsense down to the mental processes of the millions who make up the motion picture audiences for Hollywood producers. There is no box office necessity to ride herd on personal filmers. Movie amateurs can "put them over the plate" just a little faster than the slowest members of their own families can crack them, without any theatre managers writing protests.

Here is practically a fallow field for amateur effort, because the commercial film entertainment merchants appear to work on one of two principles. Either they make their nonsense so broad and so commonplace that the dumbest seat holder won't miss it, or they go all "avant garde" and psychopathic, producing for a very limited market that pays well for something to make the movie goer stagger out of the theatre to the nearest sanatorium.

As the summer opens up for those who will later be competing for Movie Makers "Ten Best" and the Hiram Percy Maxim Memorial Award, won't some of you, please, remember that the staff of this magazine would like a few film laughs and that they don't always find them in the carefully tailored product that is guaranteed to "wow" the mass market?



Photographs by Dr. Paul Wolff from Black Star

Filming beach scenes

J. G. LLEWELLYN

IN June, if ever, there come perfect days for filming at the beach. Then it is still springtime at the shore, for, although the weather has become warm enough to attract people, the beach grasses are still fresh and green, the sand is yet clean and all of the beach equipment is newly painted and furbished for the opening of the season. Toward the end of the summer, there are the inevitable distressing signs left by crowds of humanity, while the beach gardens and the wild shore plants are yellow and dry. Only the water and sky remain fresh and clean.

But, at any season, the beach offers action and color, both in nature and in human subjects; it offers excellent lighting conditions, as a rule, and illimitable choice of camera positions and angles. Add to this that it is a happy and gay place where people go on holiday, and what more can you ask of a cine subject?

The one all pervading problem is sand. If you spend the day on the beach, it seems that sand gets into everything. It's on the floor of your car when you go home, it's in your clothes, it's in your hair, and it will get into your camera case unless you are exceedingly careful. Just one grain of it in the camera gate will ruin a roll of film. It happened to me once when I was careless enough to lay the camera on the sand for a moment. A single grain of sand in the gate scratched the emulsion of a roll of Kodachrome from beginning to end, and the bits of emulsion collected in the gate, giving an effect on the screen of an amazing growth of black bushes.

This need not happen if you take the precaution of carrying your camera and accessories in a leather bag that opens at the top, as do the old fashioned Boston bags. The leather sheds the sand, and, if you are careful that there is no sand on your hands and arms when you handle the camera, you will be safe. A bag that is hinged on the bottom will not serve, because opening and closing the case admits the sand.

Occasionally, the fine spray of the waves will give you trouble if you are filming close to the surf. You will want to make such scenes, because there are no more natural beach shots of people than those that are taken so close to the surf that it looks as if the cameraman must be wading. (Perhaps he is.) However, have plenty of lens tissue with which to wipe the lens and the filter, if one is used, after every one of these shots, for, otherwise, you will get an unexpected fog effect on your following scenes.

In general, one must be very careful of all equipment and accessories at the beach, for salt water and sand can do a lot of harm in many unexpected ways. However, it is easy enough to take the requisite care, and, as a matter of fact, I have never heard of a camera being damaged seriously by normal use at the beach.

Of course, you will want to get good shots of action in the surf—children playing in the water and swimmers diving under the waves. If you are taking these scenes in Kodachrome, a very important point to consider is the direction of the light, for, if the sun is over the water, you are bound to get back lighting. Remember that you will be shooting from the shore and that it will be impossible to get on the other side of the people playing in the surf—unless you have a boat.

With strong back lighting, the effect of which is emphasized by the dazzling reflections on the water behind the subjects, it is impossible to do full justice to the flesh tones and the colors of the bathing suits. In fact, if the sun is fairly low over the water, the subjects will be in complete silhouette. Up on the beach, of course, you have complete freedom in the matter of selecting the best point of view to get accurate color rendition, and you can even ask your subjects to move to a different position that suits the lighting, but, in the surf, you can't shift the arena of action.

Hence, plan to shoot color shots of surf action at the time of day when the sun is over the land and when you can get the desired flat lighting that gives the best results in color work. At that time, you still will have an opportunity of getting side lighting, simply by going a little distance into the water yourself, but you will not be limited to back lighting alone, as you would be if the sun were over the water.

If the ocean is in the west, you will find the morning lighting best for scenes of surf bathing and, if it is in the east, the afternoon light will be best. When you plan to spend a day at the beach, it is a simple matter to save the surf shots for the better period.

Although one does not want to be restricted to nothing but back lighting in scenes of the water, at times it can give beautiful effects in color as well as in black and white. Back lighted shots of the sunlight sparkling on high combers or back lighted closeups of the shallow surf spreading across the sand, to weave cinematic patterns of foam and water, may make the high point of the picture.

If you are lucky enough to have the sort of beach with rolling sand dunes spotted with heavy beach grass, you have a magnificent aid in getting compositions. By including a sand dune in the foreground of a shot, the principal action of which is in the middle distance, one can get beautiful results. At other times, a life boat, the beach equipment of the life guards, or the colorful beach umbrellas, will provide a foreground for a shot that otherwise would have no merit of composition whatever. If there is nothing else, one

[Continued on page 297]

Practical guides are suggested to guarantee success

The birds and the beasts

FRED C. ELLS, ACL

Precautions that will insure good films at the "zoo"

IN the very beginning of my movie making career, the second roll of film that I purchased was exposed in a "zoo" in Seoul, Korea. At least half of the footage was devoted to a big lion who paced back and forth close to the bars of his cage. Delighted with the freedom of movement allowed by the movie camera, I followed that lion with the accuracy of a G man trailing Public Rat No. 1.

The film turned out to be in accurate focus, nicely exposed and well balanced in quality but, at the same time, it was a perfect example of what not to do when filming in a "zoo." *Never* make a panorama through the bars of a cage. It almost tears the spectators' eyes out of their sockets. Even the most hopeless addict of panoramas will realize that it mustn't be done, once he has seen such a shot.

In "zoo" filming, it has always seemed to me to be desirable to make all shots as natural as possible and to avoid showing cage bars, wire backgrounds and concrete walls. In the close views on the motion picture screen, these things are even uglier than they are in real life. Sometimes one cannot avoid including cage bars, for example, especially where the larger animals are concerned. In such cases, it is necessary to treat the bars or the cement buttresses as decoratively as possible by frankly including them in the composition.

To make shots that exclude these things requires much care in the selection of the viewpoint and in the use of equipment. Once, in Tokyo at the Uyeno Zoo, I caught a sea lion just where I wanted him and made a shot that I hoped would be perfect. The resultant scene was so natural that it might have been taken on the Kuril Islands—except for one thing. On the wet side of the sea lion clearly appeared the reflection of the crowd that usually gathers around a movie camera. Hence, before you take any shot, examine not only the main subject of the picture, but also the entire field covered by the lens, so that you can be sure that there is nothing in the proposed picture that it would be better to eliminate. It's cheaper to do the eliminating before shooting than afterward.

If cage bars can't be excluded, make the most of them

Frank H. Bauer

Telephoto lenses are indispensable in "zoo" filming. A two inch and a four and a half inch objective meet my needs, and I believe that a six inch lens also would be useful in many cases. Often, a wide angle lens is helpful.

I like to make most of my "zoo" shots at sixty four frames a second. In the first place, birds and small animals can move with disconcerting swiftness, and ten seconds, the period required for a normal shot, is a long time in which to hold them in exact focus. But, with the high speed, three seconds is long enough. Another advantage is that, should the subject move, the motion will be slow enough so that the audience can follow it. This may be impossible if normal motion is used with a telephoto lens, for many small animals, birds and reptiles dart about with incredible rapidity.

There is a by product of the use of slow motion that is ordinarily advantageous. If it is necessary to include a background in the scene, it is usually desirable to minimize it as much as possible. Speeding up the shutter necessitates opening the aperture, and this means less depth of field, so that, while the subject is in accurate focus, the background is soft and mottled. The subject will stand out in almost stereoscopic relief, and one will scarcely be conscious of the background.

To get fine fur and feather textures, use cross or back lighting, taking care to expose fully for the area in shadow. For my part, I seldom take a picture unless the sun is shining exactly at the angle that I judge to be best for the subject. Animals and birds in the "zoo" are always available for photographic work on another day, and so it is possible to wait for the most advantageous lighting conditions. Plenty of light is the secret of many scenes, for, if there is too much light, one can always cut it down by means of aperture, filters or adjustable shutter.

For small animals, reptiles and some insects, a glass case, about two feet long by one foot wide and one foot high, is a great help. The case keeps the subject somewhere within hailing distance. The drawback is the difficulty of avoiding reflection, but this can be overcome by slanting the front wall of the case forward and putting a piece of black velvet on the table in front of the case and underneath the slant, in much the same manner as that in which the invisible glass show windows are constructed. The glass does not have to be curved. Often, reflections can be eliminated by means of a polarizing filter.

In photographing in aquaria, the overhead lighting usually found is quite sufficient to get good results on supersensitive film, but I have spoiled plenty of footage by not noticing some electric light behind me, the reflection of which is clearly shown on the screen. It's better to examine the whole film area beforehand and to leave out the reflection by changing the angle.

For this work, I prefer a [Continued on page 301]

Why use filters?

HAROLD M. DAVIS

WHY should you and I use filters? Well, perhaps I can tell you why I do, and then you can draw your own conclusions about using them yourself.

There are many ideas about what filters should do for the work of the average movie maker, and I have been through them all. After reading a mass of facts and studying the results of my own simple tests, I have come to the conclusion that, although much midnight oil has been burned in writing on the subject, few people had ever brought the facts to earth in a fashion that could be understood by a "dub" like myself.

It seems to me that most writers on filters have discussed the topic from a background of still camera work, and, when they speak in terms of "color correction" and "orthochromatic rendition," it is a kind of hangover from their "clickshutter" days. I had to scratch dirt to find out the facts that I am going to present, and I hope that they will help other amateur movie makers.

First of all, I found that, in order to learn much about the theory of filters, I had to learn what was meant by panchromatic film. I discovered that the early photographic films were largely sensitive to blue and not at all sensitive to red. They were called orthochromatic films. Presently, advances were made, and along came panchromatic film, which was sensitive to red and, in fact, pretty evenly sensitive to all the colors in the visible spectrum. That meant that, while there would be no color in the finished picture, the various colors in the original subject would be rendered in parallel shades of gray. For example, the reds are rendered quite dark in an orthochromatic film picture, even though there may have been a light red in the subject. Panchromatic film changed that, so that a light shade of red would appear light gray and a dark shade of red would be reproduced as a dark gray. In other words, it made a distinct separation not only between various colors, but also between shades of each color.

As splendid as this panchromatic film is, it still did not entirely satisfy everybody. As a rule, it made blue objects look a trifle lighter than they should. As a result, there was only one thing to do, and that was to hold back this blue so that it would not register so strongly on the film and, in turn, would not appear so light in the finished picture. Yellow filters made of dyed gelatin or glass have the property of holding back the blue light and, if certain yellow filters are used with panchromatic film, every color appears in its true shade of gray. This is what is meant by "color correction."

When I had worked this idea out to my satisfaction, I began to wonder just what sort of filter I should use. Did I want full color correction on my landscape shots? When I looked at pictures taken with and without a yellow filter, I could see only one marked difference. The filtered shot had a darker sky with more prominent clouds. This, I reasoned, was due to the yellow filter holding back the blue of the sky. I did not care at all about the blue of Susie's dress being a lighter shade of gray, and I do not think that most movie makers worry much about that. I wanted clouds, and the yellow filter got them for me.

Then I began to see what else it would do. My shots that were taken on hazy days always looked better when the filter was in place, and I found that the filter seemed to cut some of the haze and increase the contrast. I call it "having more snap." This was in accordance with what I had read. Technicians often write about a filter for haze elimination on black and white film, and I found that it is a type of yellow filter that is recommended. Mine was called a "two times" filter, and it does all these things quite well.

An average filmer speaks frankly on this useful topic

William M. Rittase

The primary reason for filter use is to bring out clouds

I have since found that there are a good many kinds of yellow filters but that, for your purpose and my purpose, they all give about the same results. Some are heavier than others, and they have different factors with various brands of film, but once you find out what the factor is, you are all set for filming. I shall explain later just how I found what factors to use with my filters.

I make it a practice to use my 2x yellow filter on all shots taken in the sunlight with panchromatic film. Writers have given me all sorts of warnings about not shooting people when I had a filter on the lens because it would "wash out the faces." My results showed no signs of undue facial cleanliness. As a result of using this filter, I found that my pictures were a lot more interesting, largely because the skies looked better for having been darkened. I learned one thing, however, that will be valuable for other filter users; yellow filters work very well on orthochromatic film but they usually have a larger factor. About twice the panchromatic factor appears to be the rule for orthochromatic film.

My yellow filter data seemed to be pretty well in hand at this point, so I began to look for new fields to conquer. I acquired a beautiful little red glass filter and began to look things up in the book once again. I found that red holds back blue to a much greater degree than yellow does, so I figured that here was a filter for special use when I wanted my sky to be very dark. I had seen many such shots in still pictures, but apparently movie makers have not been so much in the habit of going after this kind of results. While I found that this filter has quite a heavy factor, it certainly did darken the sky—so much so that I use it only when I want a particularly dramatic shot. Too much use of such an extreme effect detracts from its "punch." My particular filter had a factor of six times, and I found that, by putting it on the lens and giving the same exposure that I would give without it, I obtained some fine moonlight pictures. Sometimes I would even close the lens down a stop to get

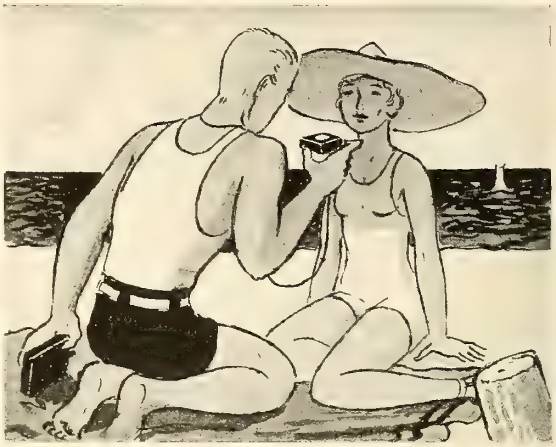
[Continued on page 300]

Getting the best from your meter

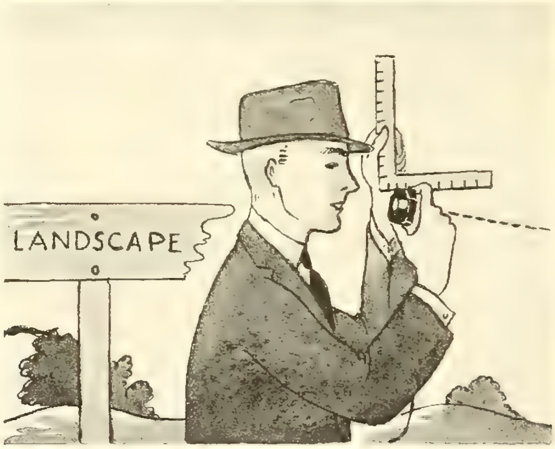
THE modern photoelectric exposure meter has gone a long way toward making the determination of exposure automatic and foolproof. Nevertheless, the movie maker cannot rest on his oars yet, for even these excellent aids to good photography must be used properly.

Although these meters measure light accurately, the filmer must make sure that they measure the light that is going to affect the exposure. Then, too, the reading given by the meter always represents the average of the light reflected from the field covered by the meter; no matter how accurate the instrument, it cannot select, from a distance, a small portion of a large area and give a correct reading for this particular portion alone. In addition, many meters include a field that is somewhat larger than that covered by the one inch lens on 16mm. cameras or the one half inch lens on 8mm. equipment.

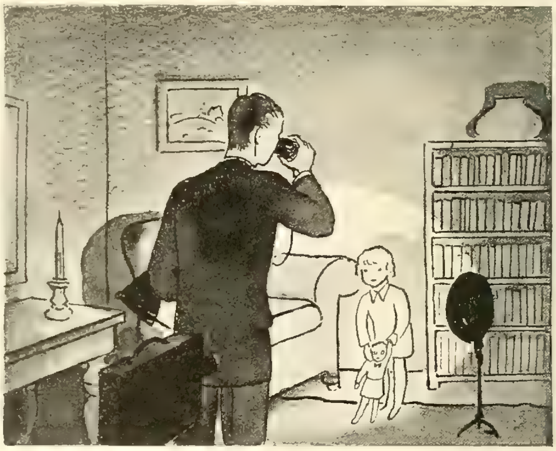
The proper handling of the exposure meter takes care of all of these problems, as the following illustrations show.



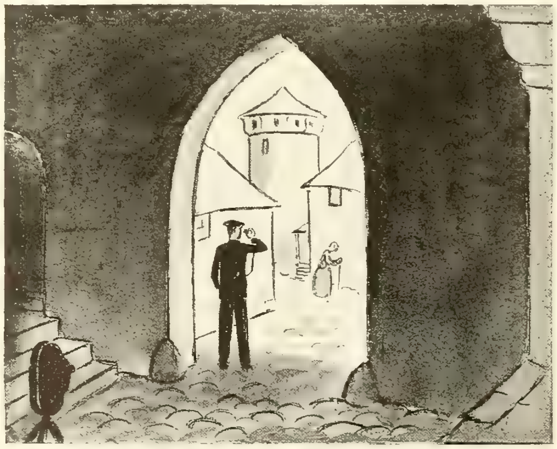
The sun may be bright, but, if you want detail in her face, the meter must be held close so that its reading will take into account the shadow caused by the hat.



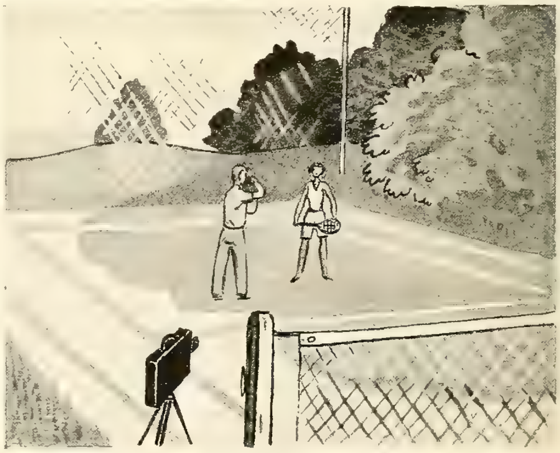
Large areas of bright sky may cause the meter to indicate an opening too small for correct exposure of the landscape. and, in this case, one should tilt the meter slightly downward.



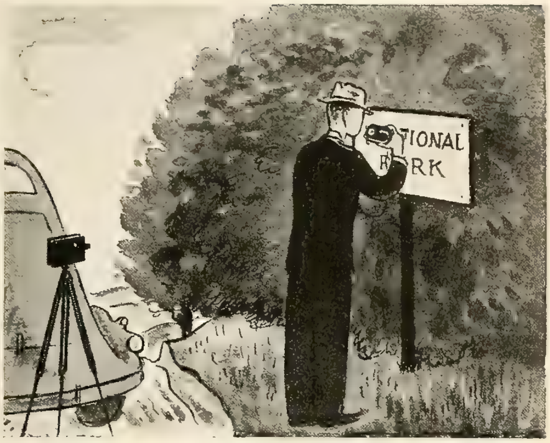
Here the meter is held close enough to the scene so that the movie maker is sure that it will register the effect of the brightly lighted area only.



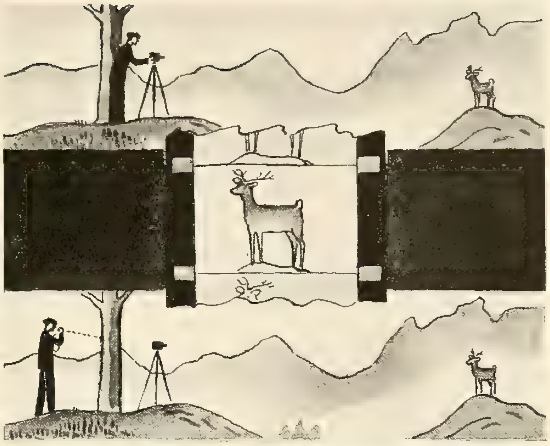
Here, a reading taken from the camera position would cause bad overexposure of the bright area, which is the important part of the shot, as the arch is only a frame for the view.



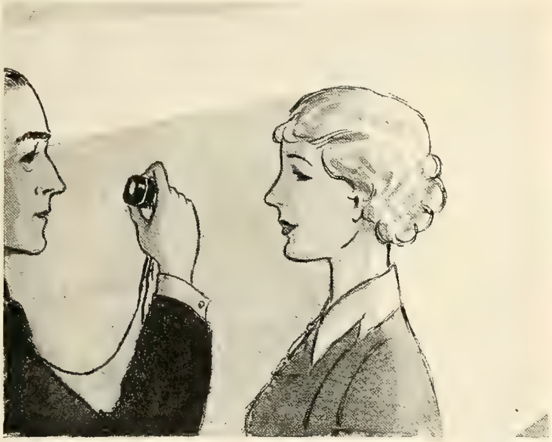
Although the camera is in the sun, the scene will be in the shade, so the movie maker has stepped forward to take a reading of his subject in the shade.



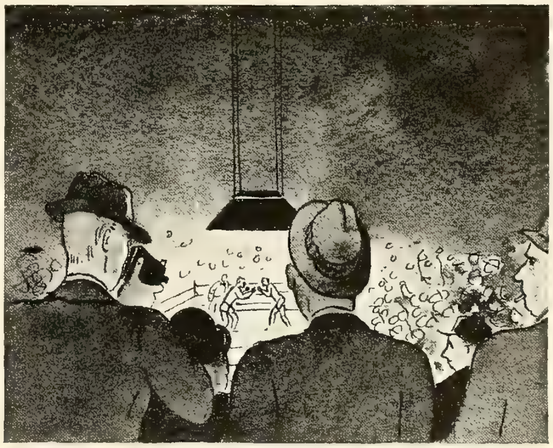
When a white sign is against a dark background, take the reading close to it to prevent overexposing the sign, which must be exposed properly to be legible.



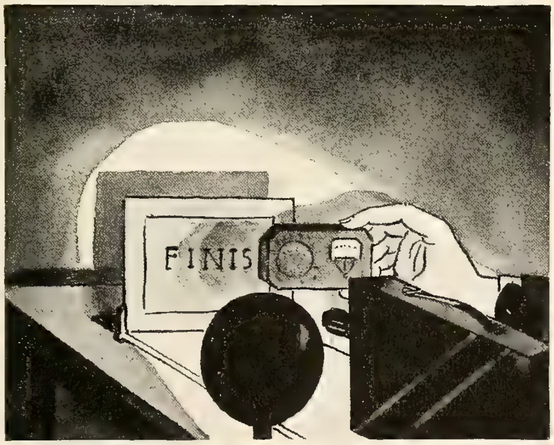
Substitution is the best method for getting readings for use with telephoto lenses. A reading of something nearby that is the same tone as the subject will give a satisfactory result.



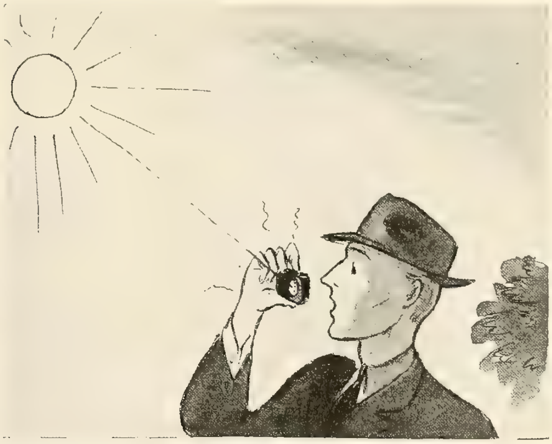
When the sun is behind the subject, giving back lighting, go close to the subject to get the correct reading for the face which is in the shadow.



Here a meter would be of no practical value because one could not get a reading on the brightly lighted ring. The best method is to estimate the exposure.



The use of the meter for extreme closeups is not advised as a rule, because the meter itself may cast a shadow that will prevent a correct reading.

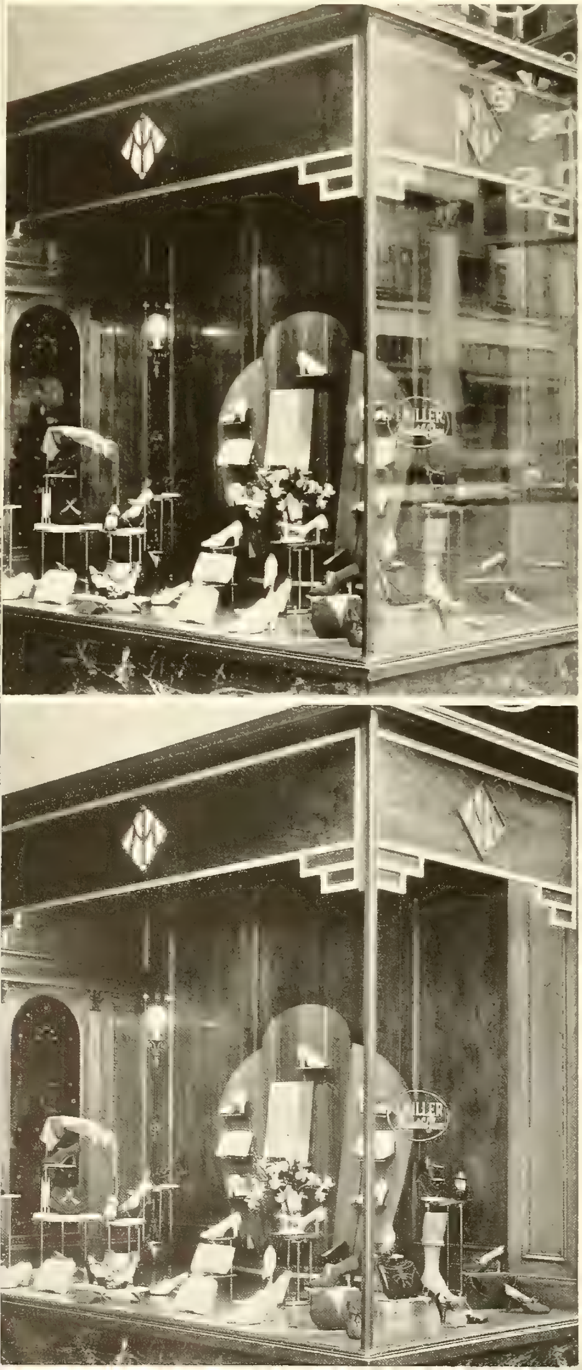


No matter what the subject, if the meter is held so that direct rays of the sun hit it, the reading will have no relation to the scene.

Practical uses of polarizing screens

DR. WALTER CLARK

A polarizing filter was used in making the bottom picture; note the difference



THE most important service that polarizing screens render photography is in subduing undesirable reflections in the subject. Windows, brightly enameled objects and tiled surfaces often reflect images that detract from the picture unless they are almost completely eliminated. Such reflections can be subdued greatly by placing over the camera lens a polarizing filter which is turned to such a position that it is crossed with the direction of polarization of the light reflected from the subject. If this direction is not known, it can readily be found by looking at the subject through the screen. One turns the screen until the reflections are reduced to the desired extent, and then one places the screen over the camera lens so that it is at the same angular position.

In addition to controlling reflections, the polarizing screens can also be used to control the density of the sky in photographs. The only satisfactory way to darken the sky in the past was to use a yellow or red filter over the lens. This procedure has one disadvantage, in that the use of the filter also disturbs the tone values of other objects in the picture. In color movie making, such a filter cannot be used at all, because it would make the picture appear dominantly of the color of the filter. The polarizing screen permits control of the density of the sky without affecting in any way the tone value of objects in the foreground, and it provides the only known way of producing dark sky effects in color work without altering the other colors in the picture. The darkness of the sky can be controlled at will by turning the screen on the lens to the position that gives the desired tone. Night effects can be obtained on black and white film by using a red filter in conjunction with a polarizing screen.

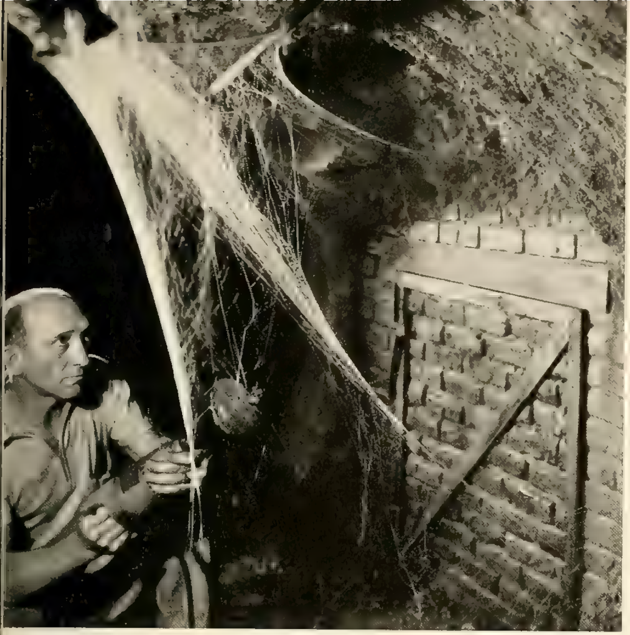
In controlling light which is already polarized by reflection, or light coming from the blue sky, it is necessary to use but one polarizing screen over the camera lens. Since Pola-screens tend to scatter light slightly, it is desirable to use a lens hood in conjunction with the screen.

It is in Kodachrome filming that some of the most beautiful effects may be obtained with polarizing screens. When the sky, with its color unchanged, is made darker than the subject photographed, the form and colors of the subject usually stand out very strikingly. The best effects are obtained if the sky is clear blue and free from haze. In making photographs in this manner, the indicator handle on a Pola-screen mount should be turned so as to point directly toward the sun. This insures that the sky light which is photographed comes in a direction at right angles to the direct rays of the sun. In this direction, they show the maximum polarization and therefore permit of the greatest control. Subjects which show up very strikingly when photographed in this way include flowers, trees (especially autumn foliage), mountains and buildings. It is sometimes very effective to rotate the screen slowly while the exposure is being made. If this is done, the sky will slowly darken and the scene will show the subject, first in its normal aspect and then against a strikingly dark sky. There is, of course, the restriction in this work imposed by the desirability of using only sky light which comes at right angles to the sun's rays. This means that the subject photographed must be placed so as to permit the necessary camera angle, or that the picture must be taken at the time of day when the position of the sun in the sky is correct.

In controlling reflections by means of a polarizing screen, the movie maker can produce other effects which are very desirable and which are not readily obtainable in any other way. For example, in photographing buildings, he can cut down reflections from windows and reduce the brightness of roofs and walls. He can take pictures of store windows obliquely so as to subdue reflections of objects in the street and thus record the display in the window as if no glass were present. In photographing brightly polished subjects, such as an automobile, the bright reflections from the enameled surface may be killed, and water in streams or the sea can be photographed so that the glare, or bright reflections caused by ripples, is subdued. That feature so objectionable to women—the shiny nose—can be corrected without the need for the application of powder!

Here again, there is a limitation, in that the reflections most readily removed are those that leave the surface at just over thirty degrees. At other angles than about thirty two degrees, the effect is less marked, while at ninety degrees and at zero, there is no control at all. It is not necessary to measure the angle, for the most effective angle can be found readily by viewing the subject through the polarizing screen. For controlling reflections from horizontal surfaces, such as water, polished flooring, etc., the Pola-screen should be arranged on the camera with its indicator han- [Continued on page 289]

How newest cine help is employed for many effects



A mixture of fullers' earth and rubber cement is sprayed by centrifugal force to produce spiderwebs. The mixture is in a cup which is anchored to a motor of the type used for a revolving drill. When the motor spins the cup, the compound is forced out through a small hole, making fine strands which are blown into place.

Twentieth Century-Fox

Fakes that work

Cinematic effects within the range of home mechanics

EARL THEISEN

WHILE rear projection, glass matte shots and similar technical accomplishments of Hollywood studios are beyond the range of amateur movie makers, and even of industrial cameramen, for the most part, a number of the less complicated special effects regularly used in theatrical work can be adapted for the substandard filmer.

Many of these, such as fire, fog and storm effects, explosions or a simple thing like making an actor's breath visible when the scene is supposed to take place on a very cold morning, do not depend upon special cinematographic equipment, but rather upon the proper use of the required chemicals and perhaps the right sort of cutting to build up the illusion. A good many of these effects can be used by the average amateur who is willing to go to some extra trouble to work them out for a picture that requires them. By the insertion of a special scene or two that gives just the right illusion in a realistic manner, often a whole picture can be made ten times as convincing, which, in turn, equally increases the dramatic power and "punch" of the film.

Anyway, it is a lot of fun to play with some of these special effects, if for no other reason than to see how realistic you can make them on the screen.

No matter what the weather, winter effects are especially easy to produce, particularly so in model work. For example, in a miniature set of winter, paraffin is used to represent ice because it floats and because it may be cut to any desired shape. The paraffin must be as cold as possible to give the proper photographic effect. If knife marks show where the paraffin was cut or shaped, these may be smoothed out by heating it. A chemical that can be used for artificial hard ice that will stand warm weather is sodium hyposulphite, the hypo used in photography. Melted hypo (melting point, 118 degrees) is poured into the desired places.

When icicles are wanted for life size sets, they may be made artificially with little trouble. Get a sheet or two of colorless cellophane and about a pint of water glass (sodium silicate). Cut the cellophane into strips of the length desired for the icicles, then gather together a number of the cellophane strips (the number of strips depending upon the thickness required for the icicles) and dip the whole in the water glass. These are hung up in the appropriate places in the scene. When the water glass is set, very good icicles for photographic purposes will be produced. Stalagmites are made of plaster of Paris dipped in water glass. Frost on windows is made by patting the glass with a tuft of cotton soaked in a saturated solution of Epsom salts. On drying, this crystallizes, giving a frost like appearance.

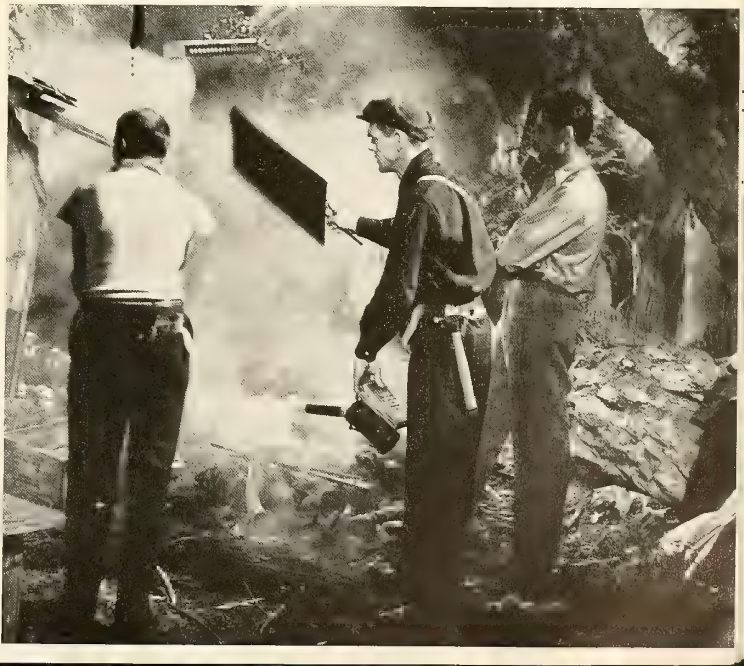
The condensed vapor formed by the breath on cold mornings may be made artificially by placing in the mouth of the actor a piece of dry ice that is within a small, lined container. An open topped container is used, which prevents injury to the mouth from the extreme coldness. Do not try to put the dry ice in the mouth without the container, for very bad injuries can be produced by it if it comes in contact with the membrane or skin. One should be very careful in handling dry ice.

Dry ice may also be dropped into water to make it seem to boil.

When small vessels of water are being photographed, the addition of chalk to the water often will give a better picture. This may be desirable in miniature scenes where high waves are lashing with destructive force against a ship or waterfront. The waves, of course, may be made with a push type paddle, while the wind is made with an electric fan. The chalk in the water gives a better rendition in the waves and spray. It is not necessary to use much chalk, but just enough to whiten the water slightly.

Such water scenes must be photographed at a higher speed than normal to avoid giving the miniature ship the effect of a bobbing cork. By photographing about three times normal speed, the majestic rolling of a

[Continued on page 302]



Swirling drifts of fog are produced by fanning vapor

MOVIE MAKERS
ing of travel
A. L. BRO

[illegible]

Also read copies
of MOVIE MAKERS
for travel themes

Travel needs

ALICE WRIGHT, ACL

EVERY movie maker who is planning a filming journey, whether to Europe or to the national parks in the West, owes it to his friends, and especially to himself, to prepare his movie equipment carefully beforehand. Otherwise, he may find himself keenly disappointed because he lacks the necessary film or accessory when he is far from the source of supplies.

Your camera deserves your first consideration, for nothing could be more certain of taking the joy out of life than to have it balk when you are trying to get pictures of something you may never see again—and even the best camera in the world will balk if it is left without attention long enough. Therefore, if yours is not brand new, it should first have a little private trip by itself, to its manufacturers, who will check it over and send it back ready to stand the use it certainly will receive.

If you intend to take Kodachrome pictures, you should have a supply of panchromatic film to fall back on during bad days, unless you can be very firm with yourself about not exposing a single frame under adverse conditions. I personally don't believe that a movie maker should be pig headed on this score. If one is adamant about not taking scenes when conditions are poor, he is bound to pass by certain pictures that later he would give his soul to have for a private record—even though the scenes might not be artistically perfect.

Should you decide to take both Kodachrome and black and white pictures, you will want an accessory movie camera, unless your chief camera is a magazine loader or is equipped with extra film chambers. Otherwise you will battle with the adversity of fate—you will always find color film in the camera when you want black and white and vice versa. The ideal accessory camera should be of a type that will make it possible to interchange lenses with your chief camera. If it cannot interchange lenses, some day you will find yourself between the devil of wasting on a black and white subject a bit of valuable color footage (nobody knows how valuable it can be until he has been short of it, days from civilization and camera stores) and the deep sea of missing a picture for which you should use the panchromatic, but which is out of reach because the proper lens will not fit the accessory camera.

Personally, I prefer a magazine loader as an accessory camera. It is handy to carry if you go in for anything energetic in the way of riding and climbing, and the facility it offers in interchanging secures you against losing pictures because all of your cameras are crammed full of the wrong film.

If you have always obtained satisfactory pictures with one of the useful fixed focus lenses, you may feel that others are unnecessary. However, remember that on a trip you cannot wait. Sometimes you will want to take pictures late in the evening, in the early morning or on a cloudy day. Photographically speaking, perhaps you should not do it, but amateurs, like newsreel photographers, cannot always control every factor that affects their picture taking. If we want certain subjects, we must shoot them how and when we can. Therefore, I recommend that you take along a fast lens—$f/1.5$, $f/1.8$ or $f/1.9$. Of these, I like best the 15mm. $f/1.5$, because its greater field often makes it possible to obtain a better view in a space, circumscribed either by mountains or buildings, than can be included with a one inch lens.

Then again, you will want to get closeups, either of something at a distance or of a small plant or animal. For such shots, you need a telephoto. If you can have only one, I think that it had better be a four inch lens, for often a three inch lens does not give enough enlargement, while a six inch lens may give too much. If you have two telephotos, I think that the second should be a six inch lens.

A telephoto calls for two additional pieces of equipment: a tripod and a device for exact focusing. The tripod is important. Don't ever, under any circumstances, take telephoto pictures without it; it never works, even if you steady the camera against a tree, a rock or a post. Such steadying helps in extreme emergencies, but the pictures are still too jumpy for public showing. Indeed, one should always use a tripod with all lenses except when shooting from airplanes. I rank it next to a camera as the most important piece of equipment.

If you do not already own a tripod, get one with a flexible panorama head, which will enable you to shoot straight up or straight down, as well as to swing to any point on the compass. One seldom does these things, but the flexibility that makes them possible guarantees that you will be able to get shots in any direction, without bother, and that you will never be restricted by a rigid or semi rigid head.

Unlike the tripod, the focusing device, for which your telephoto also calls, is not something you will use every day. But it is one of those things which become so urgently necessary when you do want it that you feel like throwing yourself off the nearest cliff if it is not at hand. Focusing usually can be taken care of with a tape measure, but when one is shooting pictures of animals with a focusing lens, if the subjects are any nearer than the hyperfocal distance of

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Equipment that is recommended by a thoughtful amateur

Short plots for cine plays

EPES W. SARGENT, ACL

WHEN you get tired of shooting all four sides of the city hall and slightly wearied of the newsreel type of picture, why not try your hand at a short photoplay film? It is not as difficult as it looks if only you keep your ambition down to the level of your experience. Multiple reel features usually call for the cooperation of a club. They require time, money and the concerted effort of a number of persons. But you can tell a concise and interesting story in a couple of hundred feet, and you can finish it in a couple of working afternoons. Writing stories is not half so difficult as it sounds, if only you will keep one hard and fast rule in mind —a story must have a beginning, a middle and an end.

Boiled down, that is all there is to writing a picture play. Start with a definite proposition, solve it in the middle action and bring it to a definite conclusion. You will have written a story. Do not make too ambitious a start. Do not try to excel Hollywood in complication. Try for something simple and homely. Yet keep away from the beaten track, if you can. There are stories all around you, if you will take advantage of whatever setting and backgrounds that happen to be at hand. Many of them will prove more sincere than the Hollywood product. Keep your cast small and keep your plot simple. Do not try for involved effects.

A story naturally must have a beginning. It must start somewhere. But the proper place to start is with a problem. It does not have to be a very intricate problem. It may be merely a minor matter. Mary starts to bake a cake. Does she make it a success? Nothing very deep to that problem, but, if you make your audience interested in Mary, then they will become interested in the cake. Anything that threatens the success of the baking becomes a menace, and menace brings suspense, which is merely another name for interest.

All you have to do is to introduce incidents or obstacles which will make the spectator fear that the cake will not be a success. Mary may forget the baking powder, or put in too much of it. She may get engrossed in her book and let the cake burn black. All commonplace, but if a desire for Mary's success has been created, then these obstacles seem like very real troubles.

To create that desire, you must give some reason why the cake baking is important. Perhaps Mary wishes to convince her young man that she can make a better cake than Jeannette. If the cake succeeds and Mary clinches Jack's proposal, then the story has a happy ending, unless—and here is where you can build interest—Mary is spiteful and trying to win out, not because she loves Jack, but because she dislikes Jeannette. This will throw the interest to Jeannette, and a happy ending will be achieved only if the cake is a failure. Everybody will be glad because they like Jeannette and think Mary spiteful.

Throwing the interest in the right direction is more important than anything else. Before you start to film a photoplay, figure out just where you want your interest to lie, and plan everything to that end. Now, if Mary's mother comes into the room and accidentally upsets the baking powder into the cake mixture, a new interest will be created, because the spectator does not want to see Mary win. Precisely the same incident, if Mary is the heroine, will be a catastrophe.

After the middle action of baking the cake, there should come the ending, or climax. Either Jack likes it, and proposes, or he does not, and Mary is balked. In either event, you have brought your story to a definite ending. And you stop there. That is, you stop there unless you can think of a new development, arising naturally from that point, to carry the interest along to another sequence. It is better to stop with the end of the simple sequence at your first try, but eventually you will be able to build up. That will come with practice.

Film plans which call for minimum of advance work

For example, Jack sees Mary gloating over Jeannette's discomfiture. He guesses that something is going on behind the scenes. Jeannette tries a second cake, and for a second time Mary tries to outdo her. This time Jack realizes that Mary is motivated only by malice and now he knows that Jeannette, and not Mary, is the girl for him.

Here is another outline. John and Harry are rivals for Mary. Mary is a tennis devotee. John is a star player and Harry a dub, yet you want her to fall in love with Harry. How is this accomplished? The simplest and most obvious way would be to have Harry take lessons privately and so improve his game that he wins the big match. That is the simplest and most obvious way, but why be obvious? Harry brings down a friend who is a better player than John. John takes a beating and becomes so nasty about it that Mary realizes that he is a good tennis player but a poor sport, and her interest turns to Harry. The outline is simple, but it can be built into an amusing little 200 foot picture with every earmark of a definite story.

One thing to be remembered in building a story is that, while it requires the orderly progression from a start, through the middle action, to a finish, it is not necessary to write it that way. In other words, you do not have to think of a start before you work in your middle action. Most good stories are developed from the middle action, by writing back to the start and forward to the finish. Some good incident or situation will suggest the plot. It may even happen that a good finish will suggest the beginning of the play.

One of the best comedies the old Edison company ever made had its genesis in a letter from the late George Nicholls, a Lubin director, working in Florida

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Junior's K. P. duty can be turned into a short film story

Philip D. Gendreau

Lloyd G. Miller, ACL

Setting up for a demonstration at M.A.M.C. of Chicago

Amateur clubs

JAMES W. MOORE, ACL

Members talk ■ Circus, sound and travel films were featured at a late meeting of the Minneapolis Cine Club, in a varied program of members' work. Using double turntables, John Leffler, ACL, presented a number of his 8mm. pictures scored with music and sound effects; Howard Ankeny showed 400 feet of circus acts and atmosphere; Louis Buchholz, ACL, screened two reels of 8mm. film on a recent trip through the West Indies and Central America, while Arthur Schwarz demonstrated existing exposure meters and discussed their uses. At a later gathering, Harold Bronson, ACL, talked on *Improving Movies by Titling*, illustrating his points with a number of demonstration reels, and president Carroll Michener, ACL, screened his one reel travelog, *Way Down East*.

Practice makes perfect ■ At Western Reserve University, in Cleveland, Ohio, a few members of Sock and Buskin, campus drama group, recently have produced a one hundred foot experimental film in preparation for a more ambitious production by the entire unit. Called *Death One Night*, the short was planned and scenarized by James Card, jr., and played by Nan Bickel, George R. Todd and James M. Card. Dr. James E. Bliss, ACL, director of the Cinema Laboratory, was in charge of photography.

4-Star awards ■ The Photoplay Clubs of Greenwich High School, in Connecticut, and Central High School, in Newark, N. J., have been announced by Patricia Hagan, director of 4-Star Clubs of the National Board of Review, as the division prize winners in that organization's recently concluded contest for school produced films. The Greenwich club took first award among schools making their first picture, with Newark winning the honor among the experienced groups. Eleanor Child, ACL, was the faculty adviser at Greenwich of a large production staff, which featured Bill Johnson, Bill Pierce, Harry Tiebout, Thomas Flanagan, John Hutchinson, Bob Slater and Charles Bolte. At Newark, Alexander B. Lewis and John A. Deady were the faculty mentors for Morris Goldstein, Nick Shikowsky, John Cairns, Albert Bentler, Thomas Basile, Mildred Kuzel and Harold Boerer. Both pictures were topical studies of school life.

New club active ■ The semimonthly meetings of the Metropolitan Amateur Movie Club of Chicago, recently organized, have already produced a number of programs of real interest to a growing membership list. Club treasurer Harold Lindsay, jr., has screened his 8mm. reels of last year's trip to the scenic West; president Edward G. Egloff has demonstrated an animated titling device designed for use in the production of club leaders; Stanley E. Butler and F. M. Cornwell, both of the Eastman Kodak Company, have presented programs of films in color and monochrome. V. K. Brown, chief recreation director of the Chicago Parks District, has officially welcomed the club to the River Park Field House, where it is meeting on the first and third Wednesdays of the month.

Critique in Philly ■ *What's Wrong With Our Movies* was the subject of discussion led by Frederick G. Beach, ACL, League technical consultant, at a recent meeting of the Philadelphia Cinema Club, in Pennsylvania. Following the formal part of his talk, Mr. Beach cooperated with the membership in pointing out good and not so good features of members' films screened. Outstanding among these were *Motor Trip Through the White Mountains*, in 8mm., by Arthur J. Hurth, ACL, and *Vacation Reflections*, in 16mm., by Hilbert B. Irwin. At a later gathering, the club heard from Dr. V. B. Sease, manager of Redpath laboratory of the DuPont Film Manufacturing Corporation.

Action in Attleboro ■ Fifteen active movie makers are meeting twice monthly, on the first and third Thursdays, as members of the Amateur Cine Club of Attleboro, in Massachusetts, according to the report of R. E. Matteson, ACL, vicepresident. At its meetings held in the Park Hotel, the club will welcome visitors from other groups or interested movie makers from the district. Dr. C. J. Ford, leader in the club's organization, is first president, with J. F. O'Neil serving as secretary, Charles Johnson as treasurer.

Equipment on view ■ Twelve of the leading photographic dealers in the Los Angeles area united recently to stage a comprehensive exhibition of amateur motion picture equipment, arranged and sponsored by the Los Angeles Cinema Club but open by invitation to members of all photographic clubs in Southern California. Commencing at three in the afternoon, the exhibition was the main feature of a program which included dinner, talking movies and dancing and which lasted until midnight. One of the unique features of the collected equipment was a "photo finish" camera, lent through the courtesy of the Santa Anita Turf Club and displayed by the Eastman Kodak Company. This instrument, for the scientific recording of close finishes in horse racing, is equipped with one of the four existing four inch *f*/1.6 telephoto objectives in the country.

New in Dallas ■ Movie makers in the area of Dallas, Texas, now will be served by the Dallas Cine Club, a strong new group recently organized by more than twenty cameramen meeting in the Dallas Art Institute. Elihu A. Sanger, ACL, is president, with George Nash, first vicepresident; Claude Wilson, ACL, second vicepresident; Pearl Shelton, secretary. Serving with them on the board of directors are Roy Jenkins, ACL, and Ben Wathen. A four hundred foot travel film, partly in color, was projected by Roland Beers as a feature of the first meeting.

New York listens ■ Members of the Metropolitan Motion Picture Club, in New York City, have heard talks recently from Frederick G. Beach, ACL, League technical consultant, and from Philip DuBois, technical chief of Chromatone Studios. Mr. Beach discussed various lenses and their uses in movie making, while Mr. DuBois took for his subject, *How Can I Apply Art to my Camera?*

Latest news of group activities and photoplays

Films featured at recent meetings include *Two Kids and a Pup*, by Joseph Hollywood, ACL; *Arizona*, by Alice Wright, ACL; *Berlin Olympics*, by Edith Schroeder, ACL; *The White North*, by Myron F. Pettengill.

Tacoma meets ■ Organized late last year, the Tacoma (Wash.) Cinema Club has been meeting since then every second Monday for programs of technical discussion and screening of members' films. The officers are H. I. Derrickson, president; Walter Sutter, vicepresident; B. D. Elliott, ACL, secretary treasurer. This group has made it a custom to hold every third meeting as a dinner gathering, to which family and friends are invited for a program solely of members' reels.

Club for Canal? ■ In the Canal Zone, J. C. Twomey, ACL, is interested in hearing from other movie makers of the district who might like to get together in informal cine club gatherings for their mutual aid and entertainment. Mr. Twomey resides in House No. 259-A or may be reached over his business telephone at Balboa 2648.

In Bristol ■ After meeting informally in each other's homes for nearly two years, twelve movie makers in Bristol, Conn., have lately organized the Bristol Cinema Club, to which they invite interested amateurs of the district. Meetings, which are devoted largely to the screening and discussion of members' films, are being held on the second Thursday of each month. Clarence Bechstadt is the first president, with George Neubauer, ACL, as secretary treasurer. Allen W. Case, ACL, is in charge of club reports.

3-H elects ■ At Homewood, Illinois, late meetings of the 3-H Camera Club have been devoted to a Guest Night program and to the election of officers for the present club year. Featured on the guest program were Christmas films produced by Dr. E. E. Dillon, ACL, Dr. C. M. Scarborough, ACL, and George H. Durand; a prize for the best picture was awarded to Dr. Dillon, while L. V. Sparks took the award for his still picture exhibits. The new officers are Harold Dodds, president; Mr. Sparks, vicepresident; J. G. Peters, secretary treasurer; Mr. Durand, publicity secretary. Devoted to the interests of both still and cine workers, the 3-H club invites interested amateurs to communicate with Mr. Durand, at 1750 Linden Road, Homewood.

Stockton's plans ■ A one reel club production and a members' film contest are the immediate plans for the future of the Stockton Cine Club, in California, according to Harold Liddicoat, secretary. A scenario committee is now at work on subject matter problems of the production. Slated to conclude at the club's meeting in November, the contest will be open to films on any subject, in any width save 35mm. and either in monochrome or color. A one reel maximum limit for each entry is the only restriction.

Union instructs ■ Classes of instruction in motion and still photography have now been initiated by the Union Community Camera Club, recent active addition to the list of dual purpose clubs. William Brabnac, ACL, is serving the club as instructor in amateur movie matters, while the first still photography lecture will be *Seeing Things for Keeps*, from the Camera Club Photographic Service, of the Eastman Kodak Company. The Union club has increased its membership one hundred percent in a few months and will soon close its charter rolls at a maximum of seventy five.

Join Jefferson City ■ Seventeen active members are now the boast of the recently organized Jefferson City Cinema Club, in Missouri, with the addition of three new movie makers at a late meeting. On the program for that evening, the club studied *Choosing a Scenario* and *Pinch Hitter*, prize winning reels from the League's Club Library, and screened members' films by F. L. Klee, ACL, and Clifford Scruggs. E. P. Burch, ACL, demonstrated the egg box method of editing with a sequence of new scenes from his family record film, *The Sweetest Story Ever Told.*

For Staten Island ■ *The First Year*, a record film of the Staten Island Cinema Club's first year of activity and of its recent birthday party, was the feature of a recent projection program, which also included the prize winning production, *White North*, as well as *Sequoia* and *Bryce Canyon Wonderland*, by Frank Gunnell, ACL. H. P. Rockwell, jr., a technician of the Weston Electrical Instrument Corporation, rounded out the program with a talk on the use of that firm's exposure meter.

W. E. develops ■ Developing substandard films at home was the subject of discussion and demonstration at a recent meeting of the Wekearnyan Cinema Club, of the Western Electric Company, at Kearny, N. J. Club chairman Walter Boerner introduced Alfred H. Bagley, who provided this program on home processing. At a later gathering, W. Straubel gave a practical demonstration before the club of grinding and finishing lenses for photographic use.

Movies in Maywood ■ *Eyes of Science*, the outstanding industrial film on the manufacture and use of lenses, produced by Dr. J. S. Watson, jr., ACL, for the Bausch and Lomb Optical Company, was the featured study at a late meeting of the Maywood Camera Club, still and cine group in Bergen County, N. J. Also on the program were personal reels produced by John Fay and Marian Torrens.

Boston elects ■ In Massachusetts, the Boston Cinamateur Club has elected officers for the new club year as follows: Joseph Dephoure, ACL, president; Herbert Worthley, ACL, vicepresident; Abraham Katz, treasurer; Albert Genaske, ACL, secre-

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Staten Island Cinema Club filming record of club's activities

How does your garden grow?

FRANCES ROBINSON

THOSE hardy souls who have waded through my previous rantings in this tolerant publication are already rather well posted on the bone of contention that occasionally splits the Robinson household into two distinct and hostile camps.

My good husband, you see, is a "minnie" fan. And I, while politely tolerant of snapshots, am more than a bit partial to movies. The delicacy of the situation needs no elaboration.

Loyal movie makers will be glad to know that I have had both the upper hand and that all important last word —until recently. For *I* had Kodachrome and he had only monochrome.

Our eldest starts the camera after I have set it up

For a one chrome filmer, he did right well by himself, creeping and crawling about the earth's surface, seeking friends, or total strangers, with their guards down, so that he could add to his riches of embarrassment. Let somebody within eyeshot of him stifle an honest yawn, reflectively scratch an ear or coyly rub his nose —and pater Robinson and his voracious camera would be upon him.

But, as I said, I alone had Kodachrome.

Came a period a few short weeks ago when it was safe to go abroad without snowshoes or hip boots, and we Robinsons sauntered about our estate cooing and billing amicably over the first crocus shoots and peeking iris.

"Ah me," said my poetic helpmate, "spring!"

"Spring," I concurred, throwing an apprehensive glance to the west at some rain clouds.

"And flowers," he went on.

"Tell me," said I. "Will it be the golf course this year—or the garden?"

"Golf?" he retorted heatedly. "Faugh!" Or maybe it was "Phooey." I've forgotten. "We're going to have a garden—a *real* garden. Roses, poppies, morning glories, tulips, forget me nots and nar—, nar—"

"Narcissus?" I pinch hitted.

"Exactly," he went on, imperturbably. "All kinds of flowers —and all colors. And I'm going to help you grow 'em."

You could have slapped me down with a trowel!

"But your golf game," I protested weakly. "That phenomenal 94 you shot last Labor Day—is that to be set at naught?"

"With me," said he, "my home comes first. You like gardens, and we're going to have a garden. Besides, we can shoot the flowers in Kodachrome."

"Darling!" I shrieked, hurling myself upon him in delight, "you've finally seen the light. You're going to make movies."

And then it broke!

"Movies nothing," he retorted in disgust. "There's now Kodachrome for my camera, too, my good woman. And when those posies reach their full stature, I will show you color pictures that *are* color pictures."

Woe, indeed, was me. For it was true. He not only had still Kodachrome film, but a projector as well, with which he soon violated the sanctity of my movie screen with his lantern slide transparencies as he practiced for his midsummer triumph.

I retreated to my secondary defences in poorly masked disorder. Here, obviously, was a crisis. But I have taken counsel with myself, and my plan of attack may be of interest to you. For, if my movies are to rise triumphant above "stills," it may well be that the selfsame strategy will point the way to a less competitive triumph for you.

The nub of the whole idea is continuity. It's not an original idea. Yet, it is one often contemplated but seldom practiced with any vast degree of faithfulness.

Continuity is to movies what developer stained cuticle is to the "minnie" camera addict. You just don't get anywhere without it.

And garden pictures sans continuity are unnatural. If anybody is going to admire my flowers, then, so help me, they're going to appreciate the work I've put into rearing the darn things.

My reel is going to start with several views of a simply gorgeous garden and closeups of its choicest blooms—the kind of shots that make people say "Ah-h," and mean it, when the picture is flashed upon the screen.

Only they aren't going to be shots of *my* garden—although immediately following them will be a closeup of me seated in a lawn chair, mopping my brow. This shot, which my attendant cameraman and eldest son will make, will be followed immediately by another disclosing the unsuspected fact that I am seated near one of the displays in our local flower show. If there are any other interesting bits to be filmed under its glass tepee, I'll get them, too.

Then—for I'm going to pick some week day morning so I can make a darn fool of myself without being too conspicuous —I'll be seen trudging out of the building laden down with seed catalogs, free samples from the different exhibitors, a lawn rake and sundry other gimcracks generally to be encountered at such shows. You can get the same shots at your local flower show, if it's held under glass. Or you can obtain the most important bits at your local botanical garden.

From this point onward, I, other than my hands, will disappear from the story—at least until our flowers are up and blooming.

For hands will tell the story—*my* hands. My hands turning the pages of seed catalogs, checking the packages I plan to buy, picking other packets out of a display rack at one of the nearby roadside nursery showrooms, poking into the ground, raking it smooth, jabbing it full of holes, tumbling in seeds, patting down a covering of fine soil, tapping in

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Mary of nursery rhyme would now answer with film

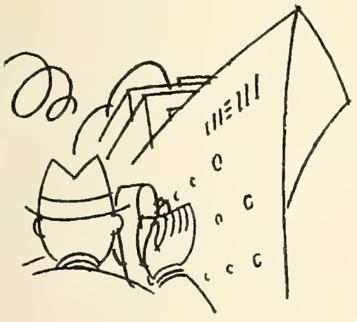
The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Color booklet ■ A revised edition of the technical booklet, *Color filming*, has been mailed recently to all League members who have requested that their names be on the booklet mailing list. It contains corrections and additions necessary to bring its information on Kodachrome filming up to date. Inasmuch as this booklet supersedes the previous edition, those having a copy of the earlier edition should destroy it and use the revised booklet in its place. League members who do not have a copy may secure one by sending a post card request to the League. Complete data on Kodachrome, both 8mm. and 16mm., are contained in *Color filming.*

Speeded ■ Half speed, or eight frames a second, has two important uses. One is to increase the exposure time under unfavorable light conditions and the other is to increase the speed of the action. I have found the latter property most valuable when filming departing ships. They usually move so slowly that the motion is hardly apparent in the finished picture. Half speed makes them move at a discernible speed and enables one to show action in such shots.—*Charles J. Carbonaro, ACL.*

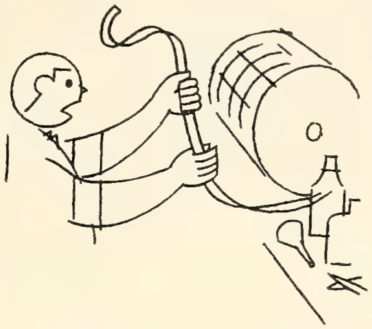


Focus ■ The owners of fast lenses often are concerned about the problem of focusing. They seem to feel that, because an *f*/1.5 or *f*/1.9 lens has a shallow depth of field when used wide open, it will be difficult to take sharp pictures when these lenses are employed in the average run of shooting. Although, in actual practice, especially out of doors, fast lenses are almost never used at the larger openings, yet even though these lenses may be opened wide, the depth of field, except on closeups, is adequate for most work. For instance, the *f*/1.9 lens, working at ten feet wide open, has a depth ranging from eight feet two inches to twelve feet ten inches. At this same distance, when the lens is stopped down to *f*/8 (which is probably the most commonly used opening), the depth runs from five feet to twenty one feet. These limits are given for fairly careful work, but for average use they may be expanded slightly if the movie maker is not supercritical.

Trucks ■ Camera trucks, made for either indoor or outdoor use, need fairly large wheels if the pictures made with them are to be smooth. The balloon tired baby carriage wheels now in common use are ideally suited for this purpose. A triangular framework of gas pipe, with a wooden platform built upon it and a baby carriage wheel at each corner, makes a good outfit. One of the wheels should be mounted with a swivel so that the assistant who is to roll the truck can steer it wherever needed. Sometimes light boards can be laid as track to facilitate rolling the truck on uneven ground.

Color balance ■ It was suggested some time ago in *The Clinic* that color film, which has been overexposed or which has turned out to have an excess of red, due to there being too much red light in the illumination, could be salvaged sometimes by a tinting treatment. In order to determine the color and density of the dye that would be needed, it is a good plan to experiment with filters on the projector lens. Such filters can be made from photographic plates which have been fixed but not developed. They have a gelatin coating which will retain the dye. Test filters can be made from the dyes on hand in specified concentrations, so that a proper tint, when once found, could be duplicated for dyeing the film. Dyeing color film is a very delicate process and should be restricted to discarded film until one has mastered the art. The League's service sheet on tinting will give you help in this process.—*Carl Oswald.*

Black ■ Occasionally, a movie maker himself will try to develop, either by negative positive or reversal method, one of the standard reversal films sold on the basis that the processing will be done by the manufacturer as part of the purchase price. In such cases, the results are nil because of the non halation backing which is incorporated in the film. Although this is removed by the manufacturers' processing methods, it is not removed by any of the regular systems used by amateurs at home. As long as processing by the manufacturer is paid for when the film is purchased, it is wise to have this work done by the manufacturer and thus avoid ruining a perfectly good roll of film.



Color aids ■ Diffusers, such as those used regularly by theatrical cameramen, are valuable aids for outdoor color filming. A diffuser is nothing more than a light wooden hoop which is covered with cheese cloth and which is fastened to the end of a light pole for convenience in handling. It is held outside the camera field and between the subject and the sun whenever it is desirable to soften the light. As most movie makers know, a soft light is usually more pleasing than a harsh, glaring one, and it makes for less contrast, especially desirable in shots of people. Such light treatment will do much to improve cine

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Practical films

The non theatrical movie as used for various purposes

■ The leading radio programs of station WLS in Chicago are being recorded by Harold P. Brown with a 16mm. sound on film camera, reports the Bass Camera Company, which supplied the equipment. The completed sound films will be used both for record purposes and sales promotion. With the 16mm. record at hand, it will be possible to take the whole program directly to the office of the prospective sponsor. One of the first of the programs to be recorded is a skit by the comedy team, Pat and Henry, and George C. Biggar, WLS program manager, has expressed himself as being well pleased with the results. The camera is equipped with a special magazine which accommodates one of the regulation fifteen minute programs without reloading.

■ After twenty years as head of the Radiographic Department of Buffalo City Hospital, Clifford R. Orr, M. D., now has a complete record of the personnel, equipment and operations of that large and busy unit, in 800 feet of 16mm. Kodachrome. The film was produced for Dr. Orr by his son, Clifford E. Orr, ACL, as a personal memento but is already being used in clinical screenings before groups of physicians.

■ Two one reel Kodachrome pictures, produced by Paul Parker, are now being used by the Y. M. C. A. of New York City in publicizing and gaining support for its two summer camps outside of Port Jervis, N. Y. They are *Camping Days*, which pictures the activities of boys, eight to eleven years of age, at Camp Talcott, and *Hitting The Trail*, which does the same for the twelve to eighteen year old boys at Camp Greenville. J. R. Bingham, city camp secretary, handles the distribution of the two reels to school and church groups in the New York metropolitan area.

■ *Constructing New York City's Elevated Express Highway*, running 1900 feet of 16mm. monochrome, is the latest film to come from Hartley-Leonard Productions. Produced for the Department of Public Works, of the Manhattan Borough President's Office, City of New York, the picture is a detailed recording of each stage in the construction of the last connecting link in New York's West Side Highway, now running from lower Manhattan to 72nd Street and Riverside Drive. The production is being screened by city officials in the public schools and before engineering societies.

Chicago WLS radio programs are shot with 16mm. sound

Harold P. Brown

■ *Tomorrow May be too Late* is the title of a 200 foot picture, publicizing the safe deposit service of the Lincoln Savings Bank of Brooklyn; it was recently completed by Herbert Gerdts, ACL, advertising manager of the bank. The film, which was designed for continuous projection in the bank's branch offices, tells briefly the story of a young couple who lose valuable papers by theft because they postponed putting them in a safe deposit box.

■ *The Story of Maytag*, the industrial film review of the Maytag factories, made by Fred Maytag, II, ACL, of Newton, Iowa, which placed in Movie Makers 1936 Ten Best, has proved so successful in its use with dealer organizations over the country that the Maytag company has decided to undertake a general advertising movie program. The Calvin Company, of Kansas City, Mo., will produce a forty minute picture for them to be used by their sales promotion department. The film will be made in 16mm. sound.

■ The solid, step by step progress of brick laying is used in effective symbolism by Henry Phillips, jr., ACL, and Dr. Donald Leonard, ACL, in their 300 foot, 16mm. Kodachrome study. *The Tools and Workshop of Education*. Produced at Phillips Exeter Academy, the picture suggests cinematically some of the ways in which character and ability are built up in youth and indicates the investment value of schools that are well equipped with the necessary tools of education.

■ Marine Corps activities in the Virgin Islands is the striking pictorial subject now in production by Lieutenant R. B. Hurst, ACL, attached there to VO Squadron 9M, of the Fleet Marine Force. Flight sequences, parachute jumping, departmental activities and Virgin Islands local color will be woven through a one or two reel, 16mm. Kodachrome record of a famous Marine aviation unit. Mr. Hurst's outfit has seen more foreign service than any other air squadron of the Corps, having been in Haiti, Santo Domingo and Nicaragua on active duty.

■ Fire drills, lunch in the school cafeteria and the operation of the school broadcasting system were all included in the high school newsreel recently filmed by the Photoplay Club of Greenwich (Conn.) High School. The picture also features scenes of a rehearsal of *The Mikado*, as produced by the high school glee club, and outdoor sports, such as football and track. One of the English classes is now working on a dramatic scenario for later filming. Eleanor Child, ACL, of the high school faculty, advises the Photoplay Club.

■ *The Religious Use of Motion Pictures* was the subject discussed and demonstrated by William L. [Continued on page 297]

Filming operations

WILLIAM M. NELSON, ACL

THERE IS, I think, no single thing about movie making that is more encouraging than the constant widening of its scope. Almost daily, workers in some specialized field of human endeavor find that a movie camera is just the instrument that has been needed to help in production, selling, research or the like. Movie making is rapidly becoming essential to many walks of life, and this in itself has brought about an extension in the scope of filming technique and increased flexibility in its tools.

Fortunately for the amateur who is not above earning a little spare change from his hobby, the development, in most cases, has not been too complicated, but has followed quite rationally from the fundamentals of filming. The story of the use of movies to record surgical operations is a striking example, and has, at the same time, much in common with the development of the amateur cinema in other fields.

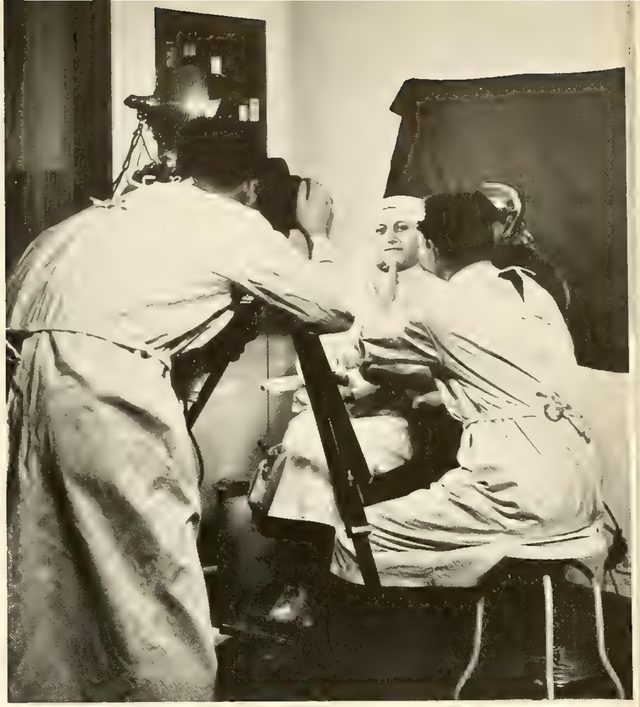
Ten years ago, surgeons who wished to record their operations generally went about it by having an artist sit by the operating table and sketch the various steps of the operation, or by having still pictures taken from time to time throughout the proceedings. Neither of these methods was very satisfactory because both sketches and pictures were unable to present the movement so necessary when the operation was to be used as a basis for instructing students (the reason for most recording). It is not surprising, then, to note that, when amateur movie cameras and film were developed sufficiently to make possible taking fairly good pictures by artificial light, they were hailed as the very thing that medical science had been awaiting with which to record its achievements, for the visual judgment of posterity and for the instruction of its novices.

Absurd as it may sound to the layman, the prime obstacle to filming in the operating room is the effect of the chemical odors, the blood and the sight of the operation itself. The movie maker must accustom himself to these things before attempting to take a single frame. This can be done by standing by and watching two or three operations solely in the capacity of observer. After about three of a major variety, he will find that he can watch them in the same impartial manner as do the members of the medical profession.

Contrary to the impression which some movie makers have had, the complete contents of a well stocked cinema counter are not necessary, and results of a very professional nature may be obtained with the ordinary run of substandard equipment. The surgical photographer should have his camera, an exposure meter, two flood bulb reflectors and lamps and a lens which is no slower than $f/2$. With these, he may begin to take his pictures.

The first problem of a technical nature to be considered is the lighting. Most operating tables are equipped with an overhead light of some 500 watts output, whose rays are focused downward by a powerful converging lens. There are also mirrors which direct rays from the same light source downward at an angle, to eliminate all shadows in the field. This lighting arrangement might seem ideal, and indeed would be, save for the fact that the spot of greatest intensity is small and is focused directly over the incision, while the rest of the field is half or one third as bright. To equalize the illumination, and thus make it possible to take better pictures, flood bulbs are needed. These may be hung directly above the table in clamp on reflectors, which it is well to secure in position with adhesive tape.

Simple technique that will embrace most requirements



William M. Nelson, ACL

Black background gives contrast for the shot made here

We now have a fairly uniform field of high intensity. The exposure reading should be taken with the meter held directly downward toward the incision and about one foot from it. Taking a reading from the camera position inevitably will result in overexposure. If the operating table light and the flood bulbs are four or five feet above the patient, it will be found that the lens can be stopped down to about $f/3.5$ with ordinary film and to $f/4.5$, or thereabouts, with film of the supersensitive variety. This provides the sharpness and depth of field which are so necessary in this form of photography.

The best film for surgical movies is, of course, one by which the tones of the body and the various organs can be made to appear in natural color. Kodachrome Type A is ideal, but, since it is somewhat slower than supersensitive film, it generally requires a wide open lens. With Kodachrome, therefore, the focus must be very carefully taken; the use of a tape measure is recommended.

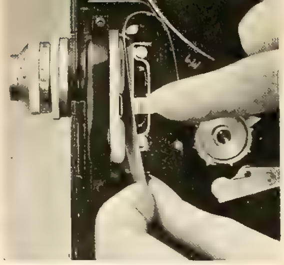
All of the black and white movies should be taken with supersensitive panchromatic film, which is sensitive to various shades of red. Orthochromatic is taboo because, on it, almost any red will appear black, and the many red colors of the internal body organs will not be defined.

The best position for the camera is about four feet from the actual incision. By standing on a stool at one end of the table, you will be out of the doctor's way and will have an unobstructed view of the field. Because the camera is pointed downward, a tripod is often impractical here; it is impossible to rest one leg of the tripod on the table itself, and this would have to be done were one to be used. Specially constructed stands are sometimes made, but these are far from necessary, and our shoestring technique will not recognize them. With a one inch lens, one can hold the camera downward and obtain very satisfactory results. A unipod would add to the steadiness and would not require extra space.

Using a three or four inch telephoto (also beyond the scope of our present method) will make a tripod essential, however, because it provides a much smaller field, and any slight deviation in holding the camera may throw the subject off to the side of the picture.

As we start grinding, certain advantages of this kind of movie making become at once evident. First, the patient, being unconscious, does not move. Second, there is little or no continuity to worry about, it being provided as the operation progresses. And, third, a

[Continued on page 298]



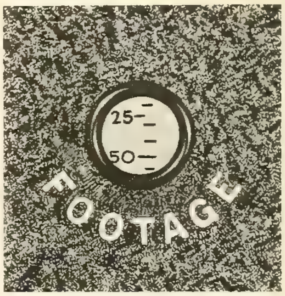
No need to "thread" film in the "E's" simplified gate. Just press back the gate . . . slip in the film.

Angled, single-plane design provides ample finger room around sprocket for easy loading.

CAMERA SPEED
NORMAL
INTERMEDIATE
SLOW MOTION

The "E's" handy three-speed device permits unusual and informative studies of high speed action.

There's a supplementary footage indicator at the side of the finder field in the "E's" enclosed finder.



The customary, clearly legible footage indicator of Ciné-Kodak E is always ready for easy reference.

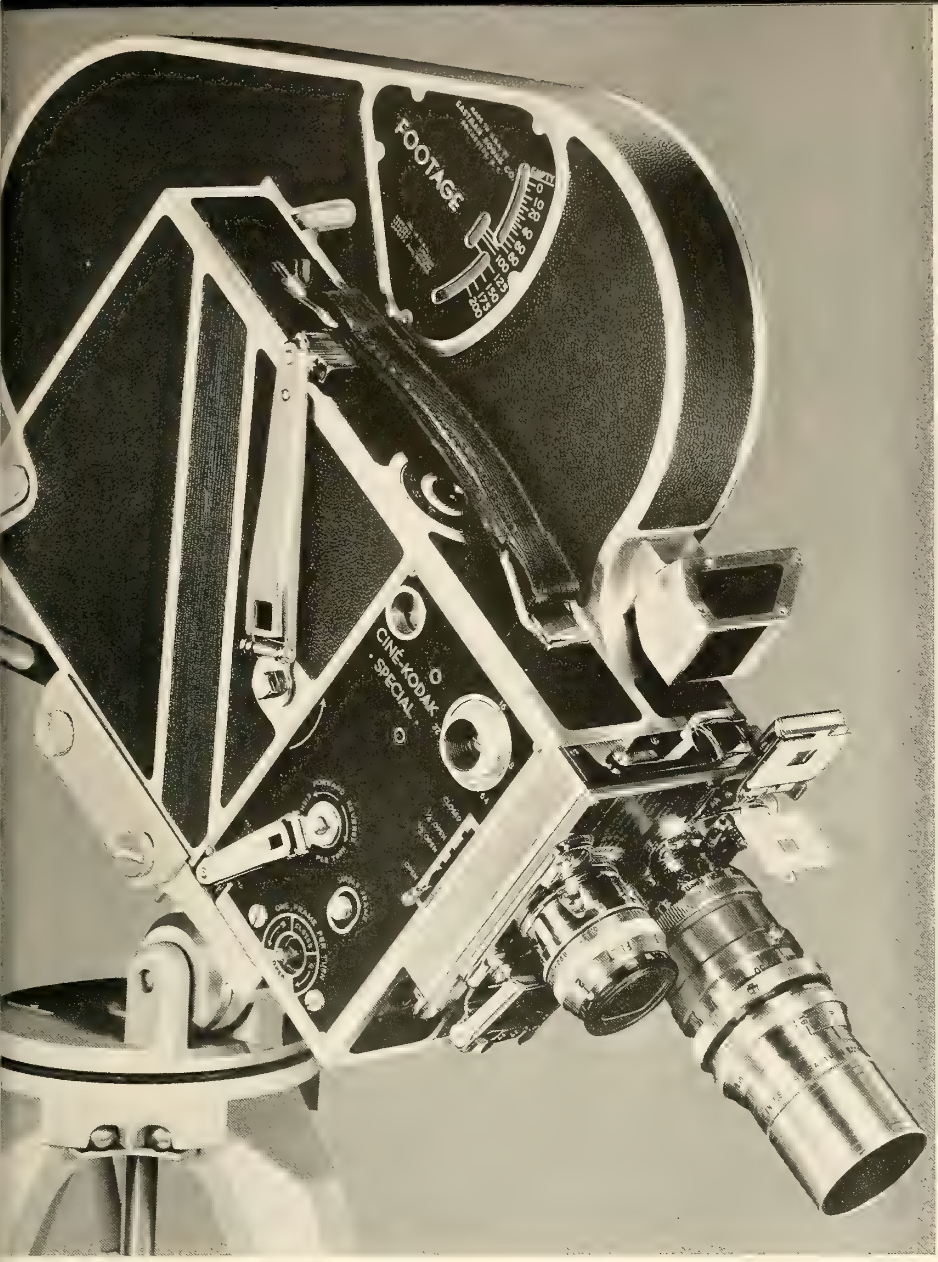
Eastman's Low-Cost 16 mm. Movie Camera

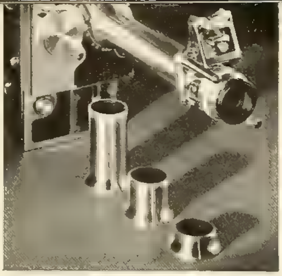
CINÉ-KODAK, MODEL E

THOUGH only $48.50, with Kodak Anastigmat *f*.3.5 lens, price is not the whole story of this popular new 16 mm. Ciné-Kodak.

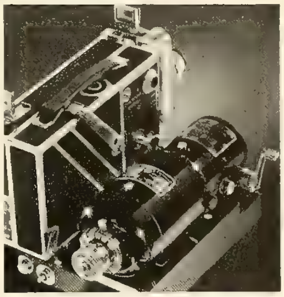
The "E" is a thoroughly competent movie maker, fitted with a precision-made Kodak Anastigmat *f*.3.5 lens. It may be operated at any of three speeds: Normal, Intermediate, Slow Motion—16, 32, or 64 frames per second. And its long-running spring motor makes possible extended exposure at all three taking speeds. The "E" loads with 100-foot rolls of any of the three black-and-white or two Kodachrome Ciné-Kodak Films. Five of its numerous advantages are shown at the right. Others include built-in exposure guide, secured winding handle grooved for easy gripping, center-balanced leather carrying strap, sturdy die-cast case with an attractive black wrinkle finish, easy sighting even when wearing a hat—as shown above. Carrying case for camera, film, and accessories, $7.50 extra.

EASTMAN KODAK COMPA

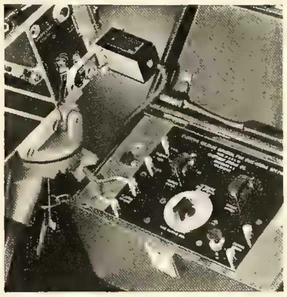




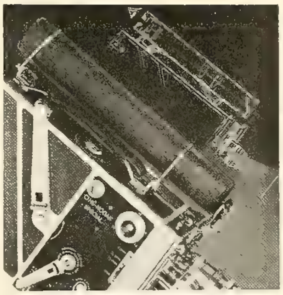
With the Lens Extension Tube Outfit lens fields may be narrowed to less than .047 of an inch in width.



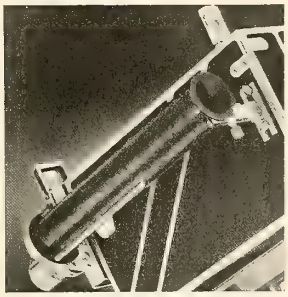
The Electric Motor Drives permit automatic or remote control for the achievement of many advanced effects.



The Electric Release Control Outfit makes possible intermittent exposures by electrical or remote control.



The Reflex Finder Image Magnifier reproduces at the rear of the camera an enlarged Reflex Finder image.



The Optical Finder corrects parallax, shows the field, at all distances, of all focal length lenses.

Eastman's Finest 16 mm. Movie Camera

CINÉ-KODAK SPECIAL

FROM the standpoints of ability and performance, the Special is unquestionably the most remarkable 16 mm. camera ever produced.

The basic model of Ciné-Kodak Special offers unique and exclusive refinements such as adjustable opening shutter, camera speeds from 8 to 64 frames per second, a reflex finder permitting ground glass focusing, interchangeable 100- and 200-foot film chambers, one- and eight-frame hand cranks for forward or reverse film winding, single frame release, individual foot meter, single frame counter, double lens turret, mask slot between lens and film. Fades, dissolves, double and multiple exposures, mask shots, slow motion analysis, animation—all these advanced effects are easy with this basic model. Wide though its range, even greater versatility is made possible by eight interchangeable lenses, ranging from wide angle to 6-inch telephoto, and accessories such as those shown at the right. A free booklet tells the story.

NY. ROCHESTER, N. Y.

H. D. Barlow

Recording summer camp

KENNETH F. SPACE, ACL

A MOVIE camera used at a summer camp, by one of the camper's parents, a camp counselor or a camper himself, may produce anything from a one hundred foot record of a day's visit to a detailed analysis of the events of a season.

However, to present the most general approach, let us imagine that we have been commissioned to make a four hundred foot publicity reel of a boys' camp and that the film will be shown to parents in the winter season, both to picture for them their children's summer and to stimulate reservations for the next season.

In planning this picture, we should keep four points in mind—three of special interest to the parents and one of most concern to the boy. We must show that this particular camp provides:

Health. Every parent wants his son to grow up to manhood physically fit and realizes that the foundation for good health is laid in youth. To that end, life out of doors is most desirable.

Safety. Mother worries the most about this. She suspects that her son will be exposed to knocks, bruises, snake bites, poison ivy and even drowning; she knows that he will be away from her watchful eyes for perhaps as long as two months. In filming every activity, therefore, we must stress the thoughtful protection from harm afforded the youngsters. Somewhere in the reel, judicious reference should be made to the camp's adequate first aid facilities, but only in a manner which suggests "here they are but scarcely ever required."

Education. Naturally, no modern parents want to pay for a summer of just sport and exercise for their progeny, so that the educational and craft activities must be presented clearly.

Fun. This is what Johnny and Bobby are most interested in. Show the sport, good times and fellowship that will make the boy plead to go to this camp above all others.

As an aid to the proper presentation of these points, it is best to work out a simple story about the weak lad who becomes a contest winner, the sissy who becomes a regular fellow or the boy who learned life saving and later used this knowledge to save a life. Into such stories, all the required scenes of camp life can be introduced.

Specific advice on producing a camp publicity picture

If it is not desired to feature one boy, then keep your scenes general enough so that one or two new boys are constantly appearing in each new activity. By all means, get plenty of closeups of all of the boys as often as the chance presents itself, and the inclusion of such scenes can be made to appear natural. Let parents see their son happily active in the picture that is taken this summer, and he is quite likely to be among those present next summer.

A scene like this one can be secured with a telephoto

When you write the story, definitely divide the footage in advance among the various activities and get the camp leader's approval only. Do not first go to the many counselors and ask for suggestions, because, if you follow those suggestions, you will have to devote 400 feet to the work of each counselor and, if you don't follow all of their ideas, they will feel that you are neglecting the important things. The leaders cannot be blamed for considering their own work especially important. Pick the valuable scenes from each department of camp activity and write them into the scenario before you start; then tell the counselors that the scenario cannot be altered. That is diplomacy!

Good camp photography involves very definite equipment requirements, and there are good reasons for the inclusion of each item. In addition to a dependable camera, which must be capable of taking slow motion to show diving form, swimming strokes and the like, you will need the following:

1. *A fast lens.* Inasmuch as most camps are located in wooded sections, a fast lens will be needed very often, especially in the woodcraft and hiking sequences. Slow motion and filters also can be used more advantageously when a large opening is possible.

2. *A tripod.* Because of the inconvenience of carrying and setting up a tripod in wooded areas, it is sometimes neglected in camp filming by those who ordinarily use one. But don't weaken; carry along a tripod and use it. You will be glad later when you see your rock steady pictures.

3. *A dependable exposure meter.* Here again, the wooded areas raise havoc with our average movie making experience. Shifting from a sun splashed forest path to a hut in dense thicket and then to a brilliant water shot taxes the average movie maker's judgment of light values a little too much, and yet these conditions are al-

[Continued on page 298]

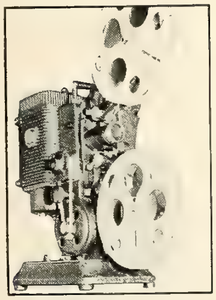
THE BEST ADVERTISEMENT..

IS A SATISFIED USER!

Ampro 16mm. Sound-on-Film

projectors have brought actual new standards of tone quality, illumination, simplicity of operation to the field of 16mm. Sound-on-Film. There are numerous features of design and constructon that explain this. Get the full story of Ampro-sound before making any decision.

Prices complete: Junior Model, $375; Senior Model, $415.

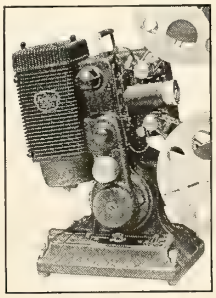


Ampro Silent Projectors

The complete line of Ampro Silent Projectors is characterized by brilliance of illumination and convenience of operation. Many thousands of these projectors have proved their ruggedness and efficiency in universities, schools, auditoriums and homes all over the world. Prices complete: Model J (500 watt), $135; Model K (750 watt), $150.

Ampro Convertible Models

Two regular 16mm. Ampro Projectors plus such additions as will permit conversion into latest type sound projectors by the addition of sound parts for sound film. Prices complete: Model MC (convertible into Ampro-sound Junior), $160; Model NC (convertible into Ampro-sound Senior), $180.



All that we may say about Ampro Precision Projectors will never have one-tenth the force of commendation from a satisfied user. For he is in *your* place and speaks *your* language. And he *KNOWS!*

The steadily growing popularity of Ampros results largely from favorable word-of-mouth advertising from pleased Ampro owners. There is something about the Ampro design, Ampro efficiency, Ampro honest, dependable quality that makes Ampro users enthusiastic boosters.

Today Ampro Projectors are the acknowledged standard of quality in thousands of homes, schools and industries all over the world.

Ampro Projectors are standard equipment in the schools of Chicago, Kansas City, New York, Pittsburgh, Atlanta, Philadelphia, Boston, Los Angeles, Washington, Detroit, Brooklyn, San Francisco—in scores of other cities, in thousands of schools, universities and museums.

If you want to learn what Ampro users say about Ampro Projectors—write today for FREE circulars giving full details about any of the Ampro models in which you are interested.

The Ampro Corporation—2839 N. Western Ave., Chicago, Ill.

M. W. Dunscombe, Ltd., BRISTOL AMPRO SALES DEPARTMENT
5 St. Augustine's Parade, Bristol, 1, England.

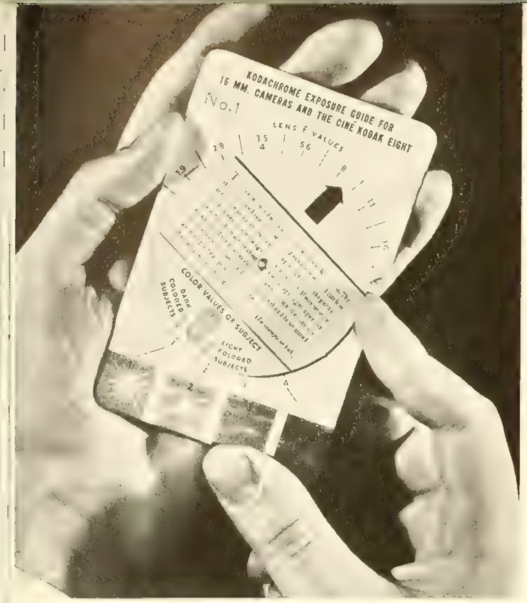
AMPRO

PRECISION PROJECTORS FOR PERFECT PERFORMANCE

News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer



Simple Kodachrome exposure guide has a sliding scale

Hindenburg films ■ Said to be the most sensational motion pictures ever taken, films showing the destruction of the airship, *Hindenburg*, have recently been released in substandard widths, in silent and sound versions, by Pathegrams, Inc., 30 Rockefeller Plaza, New York City. Following hard on the heels of the announcement of the Coronation films, this company has set another sensational record by releasing this most dramatic picture on the morning of the second day after the crash. The subject shows the explosion, the burst of enveloping flame, the escaping ground crew and, last, the twisted, white hot frame amid the dying embers. However, there are included no scenes of a gruesome nature, nor those involving human suffering. Pathegrams, Inc., is performing a real service to home projector owners in making available these films of current events which will be the history of the future.

New 16mm. projector ■ The Standard is an interesting new 16mm. projector, to be sold in the medium price range, which makes its appearance this month. Manufactured by Standard Projectors, Inc., 72 Spring Street, New York City, the machine is of substantial appearance and construction, the casing and base being of cast metal. The lamp house is provided with fully adequate ventilation for 750 watt lamps or for those of lower wattage. All electrical controls are easy of access, and all wiring and electrical construction is said to exceed the standard for requirements of the Board of Fire Underwriters. An especially interesting feature is found in the adjustable gate tension, which may be set for any type of film used. The gate remains open while threading is done and may be removed entirely for cleaning. The optical system incorporates an $f/1.6$ projection lens and barrel shutter and is of the non reflex type. Framing device is provided. The film path is of the straight line type and threading is simple. All belts and reel pulleys are completely enclosed. The tilt adjustment is large and well designed. Operation of the projector is both forward and reverse, easily controlled at the touch of a lever.

E. K. items ■ There are six telephoto lenses and one wide angle objective now available for the series "K" Ciné-Kodaks and the Magazine Ciné-Kodak. These are: two inch $f/3.5$, two and one half inch $f/2.7$, four inch $f/2.7$, four and one half inch $f/4.5$, six inch $f/4.5$ and the fifteen millimeter $f/2.7$ wide angle. All lenses for the Magazine Ciné-Kodak fit into one adapter and can be interchanged as desired. Two adapters are provided for the Ciné-Kodak K, one accommodating the wide angle lens and the other having a special front element working in conjunction with the eye level view finder. This element contains hinged masks to show the field of different lenses. The wide angle lens may be focused down to six inches. ■ The new Kodascope Universal Splicer offers an interesting construction. It can be used either for 8mm. or 16mm. film or for 16mm. single perforation sound film. Two clamps are provided to hold the film ends in alignment, and an attached blade shears both ends. The scraping is performed by an incorporated scraper, which may be easily taken out for cleaning or removal. After scraping, the two clamps meet to produce the necessary overlap for a splice of the correct width. ■ A simple, quick acting Kodachrome exposure guide is another interesting new item introduced for the aid of the amateur color filmer by the Eastman Kodak Company. Selling at the low price of ten cents, this guide has a circular sliding scale which indicates very handily the proper stop to use under all average outdoor conditions. The guide is based upon four fundamental light conditions, and, by using the sliding scale, the movie maker can readily discover the proper exposure, which allows for such factors as color of subject and back or side lighting.

Molded lenses ■ A new transparent plastic, from which can be made unbreakable optical lenses for cameras, binoculars, microscopes, spectacles and the like, was recently demonstrated in New York City. The new material was perfected in England and is said to obviate much of the expensive grinding and polishing technique now employed in producing optical glass lenses. It is claimed that, once a basic mold is made for any given lens element, an indefinite quantity of lenses

[Continued on page 304]

Display of MOVIE MAKERS in Gillette window in New York

Stephen J. Torma

Gillette
Camera Stores, Inc.
KODAK
CINÉ-KODAK E

Du Pont Superior Pan for Your 16mm Movies

"Your camera deserves the professional film"

Will you want this film when she has grown up ?

Du Pont Superior 16mm Negative may be purchased at leading photographic supply dealers. After exposure the film should be returned to our plant, Parlin, N. J., for processing. We return to you the negative and a positive print. There is no charge other than the original purchase price of the negative.

It costs no more to insure a permanent record. Additional prints may be obtained from your negatives many years later.

• • •

DU PONT FILM MANUFACTURING CORPORATION
INCORPORATED
35 WEST 45th STREET, NEW YORK CITY

DU PONT BETTER THINGS *for* BETTER LIVING *through* CHEMISTRY DU PONT

Your cine I. Q.

DO you know your cine I. Q.? If not, try this intelligence test for movie makers and find out. Credit 5 to your score for each question that you get right, and the resultant figure will represent your current cine I. Q.

50 is fair, 70 is good and 80 or better is excellent. You will find the right answers on page 297.

1. The term "8mm.", when applied to the camera, refers to one of the following:
focal length of lens
width of finished film
size of tripod screw
camera distance
type of filter
depth of field

2. You've used a camera a long time, but you never knew that a one inch lens is usually marked:
48.5mm.
f/6.5
25mm.
one inch
1.7"
20mm.

3. A lens cap does one of the following:
prevents overexposure
prevents moths from hatching in lens
prevents lens fading
removes color from the film
keeps out dust
prevents light damage to gate

4. If I were going to Europe, I certainly would not take a cine camera without:
an exposure meter
two feet of skirmish line
a camouflaged case
a pull down claw
double acting sprocket holes
a 360 degree shutter

5. A common device used to make a picture gradually grow darker until the screen is black is:
a distance meter
a fading glass
a nearly dead projection lamp
a semi circular shutter
a lap dissolve machine
a critical focuser

6. You probably think the word objective used in connection with a camera means:
a closeup
a spot on the gate
the end of a film
a red filter
a part of a splicer
a partly used roll of color film

f/5.6
8mm
16mm.
DUNC

7. The most common cause of poor amateur movies is:
alcoholism
underexposure
excessive camera movement
floods
lack of filters
no film in camera
overexposure

8. You have read of the hyperfocal distance many times, but did you ever know that it was:
distance from lens to film?
nearest distance at which objects will be sharp when lens is set for infinity?
parallax in sighting through finder?
height of camera from ground?
distance from camera to subject when the subject is larger than the camera field?
length of film in an average scene?

9. The best method of reducing a badly underexposed scene is to use:
a coal tar dye
Farmer's reducer
acetic acid
film cement
sodium bisulphite
pergantum manganate

10. A red filter when used with orthochromatic film will produce fine:
cloud effects
light skies
dark greens
opaque film
gray lips
non halation rings

11. Color film users are somewhat restricted in lighting arrangements by the fact that such film always has:
fewer grains
soft focus processing
high red sensitivity
less latitude
red fog
a large latent image

12. The first 16mm. motion picture camera to be put on the market was manufactured by:
Salvator Rosa
Eastman Kodak Company
Thomas Edison Laboratories
Bell & Howell Company
Victor Animatograph Corporation
The Phenakistoscope Company

13. One of the following should be purchased by the movie maker who wishes to make indoor pictures in natural color:
a four legged tripod
grease paint
cellophane lens cap
a roll of color film
stained glass windows
a neon glo lamp

14. Severe underexposure results in:
disgust
a good piece of leader
a new exposure meter
a reprimand from friend wife
something to test razor blades on
a trip to League headquarters

15. A fast lens is so called because:
it will run at 64 frames a second
it will pass a great amount of light
it is ideal for filming action
it is easy to remove
it may be quickly wound
it doesn't behave properly

16. The photographs used on Movie Makers front cover are always taken by:
R. I. Nesmith
an unnamed photographer
an 11" x 14" view camera
Col. Steichen
panchromatic film
8mm. color film

17. The League's consultants recently coined a new word. It is "technitis" and is used to describe:
a cracked lens
fungus on projector gate
an overexposed picture
a jittery tripod
a new method of splicing
"fiddling with gadgets"

18. Sometimes blondes do not photograph well because:
they are often bowlegged
they are too distracting
they cause camera overheating
they cause overexposure
wives object to them
real ones are hard to find

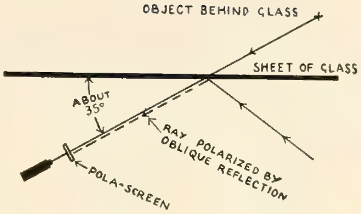
The answers to these questions are on page 297.

Practical uses of polarizing screens

[Continued from page 272]

dle vertical. If the subject is vertical, such as a window or a framed picture, and is to be photographed with the camera level, the most effective setting is with the handle horizontal. In filming brightly reflecting surfaces, such as polished linoleum, glazed tiling, grained wood, porcelain, glossy leather and brightly painted or lacquered objects, in which the detail is killed by the reflections, remarkable improvement can be attained by the use of the polarizing screen, the most effective angle being, as before, about thirty two degrees.

In controlling reflections, it is important to remember that metallic surfaces have a peculiar property, in that they do not polarize light reflected from them, and therefore reflections from such surfaces as polished metals, metallic paints and pigments, etc., cannot be controlled by the use of a polarizing filter over the lens alone.

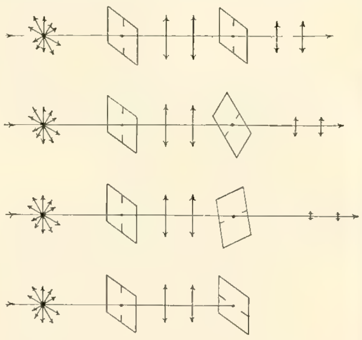


How a polarizing screen cuts out undesired reflections

The polarizing power of the polarizing screen is nearly one hundred percent. There may be, however, rare cases of very severe reflections which are not sufficiently subdued by one screen. In such a case, two screens should be used, care being taken to ensure that their indicator handles are parallel to one another.

Another purpose to which a pair of screens may be put is to provide a variable neutral density filter. A single screen has a certain density and, when two are used with their handles parallel, the density of the combination is naturally higher. If one screen is rotated while the other is held stationary, the density of the combination will change, reaching a maximum when the handles are at right angles; *i.e.*, when the screens are crossed. The following table shows the amount of light transmitted, and the exposure factor, for a pair of Type IA Pola-screens oriented at different angles to one another:

Angular position of Pola-screen handles	*Light Transmission*	*Approximate Exposure Factor*
Parallel	35 %	3
20°	31 %	3½
45°	22 %	5
70°	7.7%	14
90°	1.2%	85



EFFECT OF ROTATION OF ONE POLARIZING DEVICE RELATIVE TO ANOTHER

Using two polarizing screens offers additional control

Theoretically, no efficient polarizer can let through more than fifty percent

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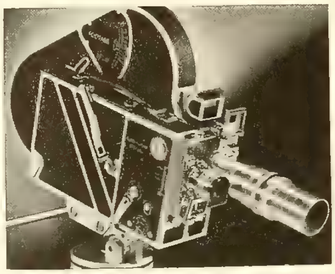

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*3" H. Meyer Plasmat *f*/1.5 with Kodachrome Haze & Blue filters—like new	110.00
*6" Telephoto Cooke *f*/4.5—C Mount	60.00
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Filmo Character Title Writer—like new	24.00
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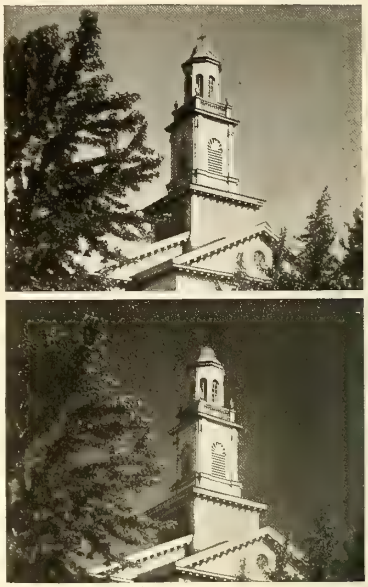
of the light that falls on it, and, in actual practice, the amount transmitted is somewhat less than this. In photographing for dark sky effects with the Type IA Pola-screen, the exposure should be increased by using the next larger opening than that normally used without the screen. If the subjects are dark, it may be desirable to increase the aperture by one and a half times. In the control of reflections, a diaphragm opening one and a half times larger than that used without the screen should be employed. The exposure remains the same regardless of the angle at which the polarizing filter is placed on the lens.

So far, we have considered the use of the screen on the camera lens alone, and we have pointed out certain limitations imposed by the necessity of working at definite angles if the most pronounced effect is to be obtained. In working in the studio with artificial lights, however, we may become entirely independent of the limitation of the angle if we can polarize the light before it falls on the subject. This means putting large polarizing filters over the lamps. Although this will not be required in the bulk of the photography done with the substandard movie camera, the movie maker might meet special conditions where it could be used to advantage.

The use of the screen over the lights as well as the lens is confined to the control of reflections, and it can be done only in a studio illuminated exclusively by artificial light. Pola-screens for use over the lights, known as Pola-screens Type II, are twelve inches square and are arranged at some distance in front of the light source so as to prevent their getting too hot. In the case of a thousand watt lamp, the screen should not be nearer than fifteen inches, nor closer than twelve inches in the case of any other lamp of lower wattage. If overheated, the glass of the screen may crack, and it will lose some of its polarizing power.

The control of reflections by using a Type I or IA Pola-screen over the lens and Type II screens over the lights is rendered possible because of the way in which all substances reflect polarized light. When light is reflected from a surface, it is made up of two parts, which are known as the specular and diffuse components. In the case of the paper on which this article is printed, it will be clearly seen that there is a rather bright reflection which enables us to see more or less clearly the image of the light by which we view it. This is the specular component, known as gloss. In addition, there is a general white reflection from all over the page, which is the diffuse component.

If the light which illuminates the page is polarized, for instance by putting a polarizing screen over the lamps, the reflected rays which form the gloss, or specular component, remain polarized after they have left the paper. The rays which are diffusely reflected from the paper, however, have lost their polarization. This is characteristic of diffuse reflection. It destroys polarization. If, now, we view the paper through a polarizing filter which is turned slowly, a position will be found where the gloss will be reduced to a minimum. At the same time, we shall continue to see the paper by the diffusely reflected light. We can thus get rid of the gloss and bright reflections, and we can see or photograph the page by the diffuse light alone. The extent to which the bright reflection is eliminated depends on the way the screen over the lamp is oriented, in relation to the orientation of that on the camera lens. When the planes of vibration of the two are parallel, the subject will appear to have even increased the gloss because, in these circumstances, the specular component is transmitted by the second screen even more freely than the diffuse component. However, as the screen on the camera lens is rotated, the bright reflection is cut out more and more, until, when the vibration planes of the two screens are at right angles, the gloss will be practically entirely removed. By selecting the appropriate angle of the screen on the lens, the gloss or other bright reflections can be reduced to any desired extent. If the camera does not have a focusing finder, the best angle for the lens screen can be found by looking at the subject through it, turning it until the reflections are reduced as desired and then placing it, oriented in the same way, on the camera. In photographing with the screens over both lens and lights, reflections from metal surfaces can be controlled as readily as those from other surfaces.



A polarizing screen darkened the sky in the shot below

Care must be taken in some cases not to reduce the reflections too much; otherwise the subject will appear too flat and unnatural.

Naturally, the increase in exposure necessary when screens are used on both lamps and lens will be higher than when the screen is used on the lens alone. In general practice, it amounts to an increase of some twenty to thirty times. In using two screens in this way, the photographer has complete control of his lighting. He can, in many cases, arrange his lights in a much more advantageous manner because he need not take special care to avoid direct reflections in the lens. In a few cases, this may mean that exposures with the two screens may actually be shorter than when no screens are used.

The Type II Pola-screens are not of satisfactory optical quality to be used over the camera lens, although all the screens polarize all colors of the visible spectrum. They absorb ultra violet rays, but transmit the infra red very freely and do not polarize it.

The Pola-screens for use on the lens are cemented between glass, as are the usual cemented filters. They will not be supplied in the form of unmounted film. They should be treated with the same care accorded to cemented filters and should not be subjected to heat. They should be kept clean by careful wiping with clean, lintless cloth. Sometimes a slight wavy appearance is visible around the edges of a screen. This is due to the nature of the screen and has no effect at all on definition of the picture.

It is of some practical value to summarize a number of applications of polarizing screens in amateur movie work.

Pola-screen on camera lens alone:

1. Darkening the sky in black and white and color photography, without changing the tone values or color rendering of the subject.
2. Night effects obtained by using a red filter in conjunction with the polarizing screen.
3. Photographing obliquely through glass and water to show detail beyond, as in scenes of store windows, streams, seascapes, etc.
4. Photographing surfaces obliquely to show detail otherwise obscured by shiny reflections, as in shots of polished wood, linoleum, glazed porcelain and automobiles.
5. Subduing bright reflections (not from metals) which would interfere with good composition.
6. Removing or subduing glare and bright reflections from walls and roofs of buildings.
7. Subduing gloss on faces, due to grease and perspiration.
8. Reducing glare and reflections in back lighting.
9. Using two screens together to form a variable neutral density filter.

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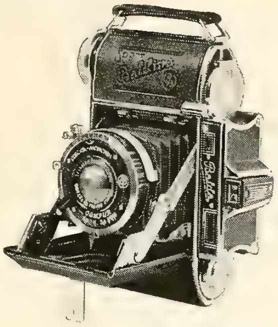

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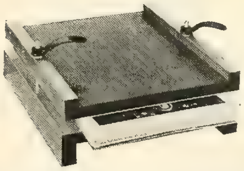

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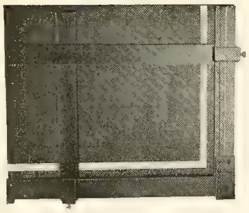

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(Editor's note: This is the second of a series of two articles on polarizing filters, by Dr. Walter Clark. The first, entitled Polarizing light, *appeared in May, 1937,* Movie Makers.)

Amateur clubs

[Continued from page 277]

tary. Recent gatherings of this veteran group have been devoted to a study of 8mm. films and equipment and to lighting tests and demonstrations on several 16mm. emulsions. Meetings recently have been shifted from the Hotel Lenox to the Dephoure Studio, where the club members have the use of extensive laboratory equipment.

M. D. and D. D. S. ■ All of the six technical films screened at the late annual Doctors' and Dentists' Night meeting of the Chicago Cinema Club were the productions of members of that group, according to *News Flashes*, club bulletin. They were *Hysterectomy*, *Caesarian Section* and *Irrigation of Frontal Sinus*, by Dr. L. Z. Fishman; *Technique of Photographing Conditions in the Mouth* and *Manipulation and Insertion of Amalgam Fillings*, by Dr. P. G. Putterbaugh; *Tooth Making*, by Robert W. Smith. Earlier gatherings of this veteran club have featured a discussion and demonstration, *Titles and Title Making*, by Arthur Wolff. ACL; an entire program of technical interest, by the Bell & Howell Company; the screening of *Mexico Marches On*, by M. Bailen, and of *A Trip South*, by Robert C. Asper.

Historic ■ President Roosevelt using the George Washington Trowel, as he laid the cornerstone of the recent Department of the Interior Building, in Washington, was clearly pictured in a 100 foot, 8mm. record film by John A. Bartelt, screened at a late meeting of the Chevy Chase Cinema Club. The trowel is the treasured possession of the Alexandria Washington Lodge, A. F. & A. M. Other films screened on the same program were *West Virginia vs. George Washington University Football Game*, by Mr. Bartelt; *Dummy Walks Out*, by Walter Mills, ACL, and *Pinch Hitter*, by Charles J. Carbonaro, ACL, both from the League's Club Library.

Production group ■ Meeting under the leadership of Adolphe Becker, ACL, eleven young people in Chicago recently have formed The Cinamateurs, a club devoted to the production of amateur photoplays. Mr. Becker will serve the group as president and director, while other officers include Lillian Conrad, first vicepresident; Martin Mendro, second vicepresident; Jeannette Mendro, treasurer; Mrs. Elsie Mendro, secretary. Mr. Mendro will be in charge of photography, assisted by J. Muth. Others on the technical staff are Betty Godzinski, Rose Badali, Anna Glance, Milton Kudolla and Walter Hartmann.

Phone club listens ■ In New York City, late meetings of the Movie Group of the Telephone Camera Club, ACL, have featured addresses by Charles Coles and Joseph P. Hackel. Mr. Coles, chief photographer for the American Museum of Natural History, spoke to the club on composition in motion pictures and illustrated his points with several reels of his own production. Mr. Hackel discussed and demonstrated 16mm. sound on film movies, both in monochrome and color. All recent gatherings of the Movie Group have been attended by visiting delegations from neighboring service clubs, such as the Movie Group of the Brooklyn Edison Camera Club, the Camera Club of the Guaranty Company, the Camera Division of the 59 Maiden Lane Club and the Sperry Camera Club.

Eights appoint ■ Recent committee appointments announced by the Los Angeles 8mm. Club list the following chairmen: Al Leitch, social; Randolph B. Clardy, art direction; C. G. Cornell, news items; Harry Babb, projection; Mrs. Alva Cadarette and Mrs. Lucille Linn, ladies' activities; Bion Vogel, C. W. A. Cadarette and Mr. Clardy, film review. The 8mm. group has recently initiated a club news bulletin, *Through the Filter*, which will be edited by secretary M. R. Armstrong, ACL, assisted by E. J. Brouillette, jr.

Membership drive ■ Newspapers, radio and dealer displays have been brought into action by the Montreal Amateur Movie Club in a concerted drive for increased membership, after a number of years as a strongly knit, relatively small club of movie makers and film story producers. G. Marcel Baulu, ACL, chairman of the newly appointed publicity committee, is directing the drive. Featured in the club's plans will be two guest programs, one for invited owners of cine equipment, the other open to the general public.

Members talk ■ Discussions and demonstrations by members of the Cinema Club of San Francisco have been featured recently, as Gordon Michie produced a short skit in meeting and David Redfield gave a talk on the theory and use of filters. Mr. Michie was assisted by Mr. and Mrs. Vernon Hallett, Mrs. Michie, E. A. Breyman, ACL, and Mr. Thatcher. At the same meeting, L. A. Sharaeff projected five hundred feet of Kodachrome, titled *Winter in Yosemite*. The San Francisco club has announced an informal contest, limited to 100 feet of 16mm. or 50 feet of 8mm.

Producing group ■ In Appleton, Wisc., James William Wood, ACL, and William Felton, ACL, are leading a movement to organize interested movie makers of the community and others connected with dramatics into a group devoted to photoplay production. Cooperation already has been promised from leading photographic dealers and from figures in the theatrical movie world of Appleton. Anybody interested in working with the group should get in touch with Mr. Wood, at 614 North Lawe Street, Appleton.

Berkeley ballots ■ Thirty five members of the Berkeley Amateur Motion Picture Club were present at a late meeting for the election of Uriel Smith, ACL, as president, Edgar J. Touraine, ACL, vice-president, and Mrs. Muriel Atkinson, secretary treasurer. An effective program of color films, made by members, followed the business part of the gathering. Meetings of this active club are held on the first Wednesday of each month in the basement home theatre of Dr. Kenneth Palmer, ACL, and Mrs. Palmer.

At Trenton ■ *Continuity and Editing* was the subject of an address given by James W. Moore, ACL, League continuity consultant, at a recent meeting of the Trenton Movie Makers, in New Jersey. Pointing out the inevitable necessity for continuity in a series of images which follow each other on the screen, Mr. Moore went on to discuss the structural units of the motion picture which are used in gaining this coherence. Screened on the same program were *Mr. Motorboat's Last Stand*, from the League's Club Library, and a demonstration reel of common movie making errors, compiled by club member Charles R. Dobbins, ACL.

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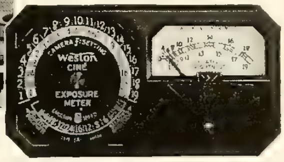

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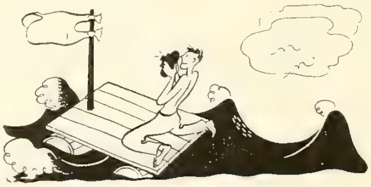
Closeups — What filmers are doing

SOMETIMES, in the rare pauses of activity between one number of this magazine and another, we wonder pensively what influence, if any, its articles have on that unknown quantity—The Reader. And luckily, whenever this happens, we seem to get an answer. Just recently it was a young lady, calling on the telephone to ask for last minute instructions on filming the Coronation. She confessed that she had had no idea of going over to London until she read, in the April number, a discussion of that pageant of pictures.

IF YOU like dogs as much as or more than we do, you would enjoy seeing *Giralda Galaxy*, a 400 foot, 16mm. record compiled by Dr. Nelson W. Lockwood, ACL, of East Orange, N. J. As the name implies, it is a documentary story of the great annual outdoor show held at Giralda Farms, in New Jersey, to which comes much of the élite of dogdom. Dr. Lockwood has built up this production over a number of years, smoothly weaving the various takes together with careful editing and titles nicely balanced between technical information and human interest.

E. ARTHUR CRANE, ACL, of Indianapolis, is another movie maker to build a film story around an animal theme, but in his case the subject will be the family saddle horse, *Bourbon Man*. If all goes well, the production will be presented from the horse's point of view, telling a rambling story of his days, which will bring in, with easy naturalness, each member of the family in turn.

HOLLYWOOD research has nothing on the care and exactitude with which Harry Strange, ACL, of Toronto, Canada, has been preparing for his summer production of an Indian photoplay. Not for him the frowsy feathers and fringed jacket of the costume supply house. After weeks of careful study at the Indian Department of Toronto's museum, Mr. Strange went directly to a nearby tribe of Indians and commissioned them to make his needed bows, arrows, birch bark canoes and moccasins. Then, because his leading lady, Frederica A. Miller, ACL, had glowing golden hair too splendid to hide under a wig, Mr. Strange planned his scenario to bring her amongst the Indians as a supernatural creature from on high.



BECAUSE he really has a little daughter who knows enough about his filming methods to be of active help, Charles J. Carbonaro, ACL, wrote his latest film story around just such a precocious youngster. Called *Little Sherlock*, it tells a delightfully comic and swift moving yarn, in which the antics of the minxlike assistant finally save the day from near catastrophe. As the film ends, Daddy is seen buying Little Sherlock a new and better camera in reward for her gallant meddling.

Charles J. Carbonaro, ACL

Alice Carbonaro who wins the day in "Little Sherlock"

ACROSS the League's threshold: Dr. Graham Weddell, ACL, and Mrs. Weddell, in from St. Louis, where they were recently married, and on their way home to London for the Coronation. Dr. Weddell has been eighteen months in the United States on a medical scholarship . . . Cornelia Weston, ACL, stops by to discuss plans for a record film of publishing the national *Junior League Magazine*. Yes, she *is* of the family that has given us the Weston meter, in fact is often credited as that accessory's real creator . . . Up from Mexico comes Ralph E. Gray, ACL, with thousands more feet of fine Kodachrome, highlighted by a lovely reel on "butterfly net" fishing at little known Lake Patzcuaro . . . Capt. R. Stuart Murray, home from the sea and more specifically Panama, where he was shooting a publicity reel for the Seamen's Church Institute, of New York City . . . Over on business, William Wilson, ACL, photographic dealer of Helsinki, Finland, pays us a pleasant visit and chats about shooting the midnight sun at midnight.

ALL League members have a personal share in the sorrow of the world at the Hindenburg airship disaster because E. H. Douglas, German representative of the advertising firm of McCann Erickson, Inc., of New York City, who was killed, was a League member.

Annual meeting of the League

THE eleventh annual meeting of Amateur Cinema League, Inc., was held May 12 at the League offices in New York City. Reports presented indicated a flourishing condition as to membership increase, additional services provided for members and increased League income.

The annual meeting reelected C. R. Dooley, W. E. Kidder and T. A. Willard as directors of the League to serve for a term of three years. At the annual meeting of the board of directors of the League, held following the members' meeting, the officers were reelected for a term of two years, with Stephen F. Voorhees, President, Lee F. Hanmer, vicepresident, Arthur A. Hebert, treasurer, and Roy W. Winton, managing director and secretary. The executive committee of the board, appointed for the coming twelve months, is made up of the officers and C. R. Dooley.

The clinic

[Continued from page 279]

portraits in color, especially those taken on the beach in the summer sun.

Flat reflectors are also very helpful in careful outdoor filming, for, with their aid, the movie maker can throw light back into the shadows in the scene and thus, for example, obtain a far better color closeup study of a face. Reflectors are usually boards painted silver on one side and white on the other. The white side gives a softer light than the silver. The boards are supplied with sticks to prop them up at the desired angle.

Medical films ■ League members who have made or purchased films dealing with surgery, medicine, dentistry, public health and allied subjects will find the League's Medical Film Exchange helpful. It provides a means for members to see other members' films on a loan exchange basis similar to that of the General Membership Film Exchange plan, and, in order to use it, one must be willing to have a medical or dental reel belonging to him listed on it. Growing interest in medical filming is evident, and the exchange is very helpful to those who are making such pictures.

When telephoto ■ Movie makers often ask when a telephoto lens should be used. The best answer to that is: whenever you are looking at a scene and wish that you had a pair of field glasses. The telephoto does for the camera just what the field glass does for the eye. It will aid in obtaining the ever important closeups that help a great deal in making a film interesting and significant.

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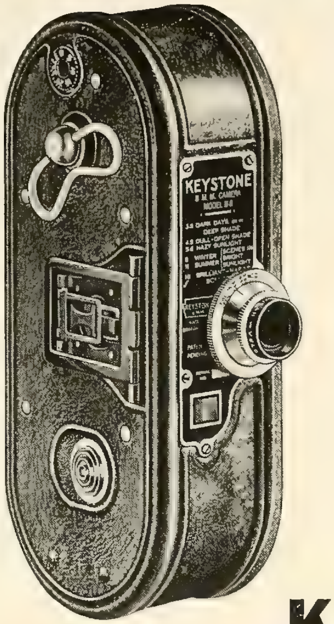

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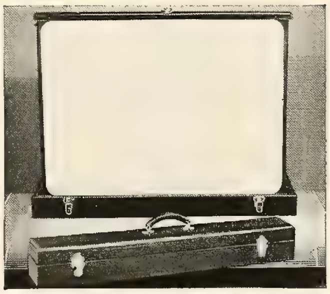

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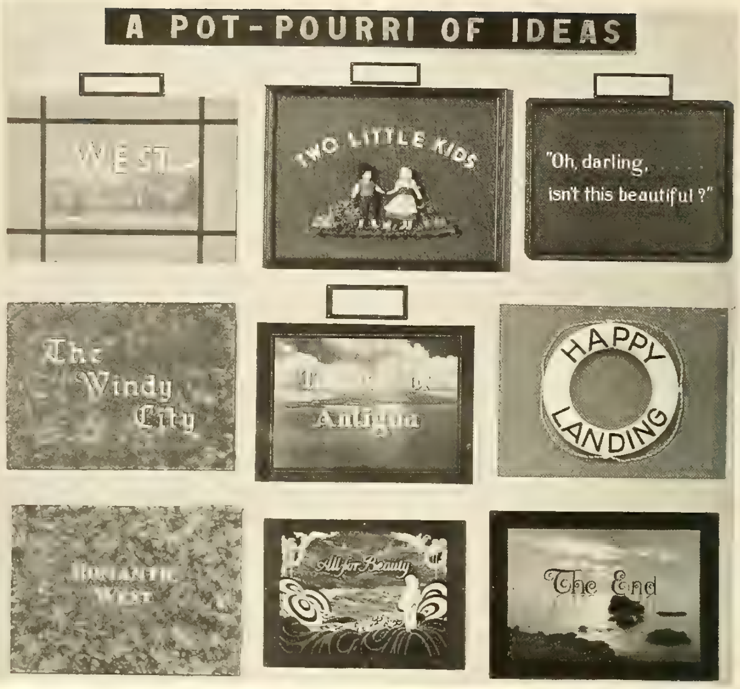

Arthur Wolff, ACL

Samples used in exhibit of titles by Arthur Wolff, ACL

One "must" for telephoto filmers is the tripod. Few are the cameramen who can hold a one inch lens steady enough, let alone a three or four inch lens. It is a good plan to use a light yellow or red filter in order to increase contrast and eliminate haze partially. Proper exposure calculation with a telephoto is handled the same as in the case of any other lens, except that one must remember that the field is smaller than that of the one inch lens used from the same position. Look through the appropriate finder to see just what will be covered by the telephoto and estimate the exposure for that particular area. Meters are of little help with such lenses, although, if a subject of similar tone is nearby, a reading may be taken on it to serve as a guide.

Edge fog ■ Spools for camera use sometimes get slightly bent and allow light to penetrate alongside the film as it is wound on the core. This fogs the edges of the film and generally produces rhythmic flashes on the finished film, which appear in time with the revolutions of the camera spool. A gauge for testing the trueness of spools is a handy addition to the movie maker's equipment and may save a valuable roll of pictures.

Title demonstration ■ Arthur Wolff, ACL, recently gave a most interesting talk and demonstration on titling at a meeting of the Chicago Cinema Club. Some of the examples produced by Mr. Wolff for his exhibit are shown in the illustration on this page. Hand lettered titles, combinations of hand lettering and magazine illustrations, the use of paper cutout letters, many kinds of trick titles and a wide variety of background materials were described in detail in the instructive talk.

Non slip ■ Rubber insulator caps used on automobile distributor wires will slip over the ends of the legs of most tripods and will serve to prevent slipping on smooth floors. The rubber feet designed for crutches will take care of the larger and heavier tripods.—*Richard Curtis, ACL.*

8mm. color ■ The tremendous magnification given the image on 8mm. film when it is projected results in a Kodachrome picture having rather soft focus on distance shots. Pictures made at close and medium distances will appear more satisfactory than those shot at infinity. The nearer the subject is to the camera, the sharper the result will appear to be.

Safe light ■ Rewinding film for double exposure work or other purposes requires an absolutely dark room. No light of any kind should be used when rewinding color, panchromatic or supersensitive panchromatic, and only a very dim red light in the case of orthochromatic. Strictly speaking, a very dim, specially made green light is safe with ordinary panchromatic, provided that the film is kept

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some distance from it, probably four feet or more. This light, however, must come from a lamp with a ten watt bulb which is covered with a special glass screen made by film manufacturers. This gives such a faint light that it is of little use to the average person.

Answers to Your cine I. Q.

1. Width of finished film
2. 25mm.
3. Keeps out dust
4. A pull down claw
5. A fading glass
6. It really means lens
7. Excessive camera movement
8. Nearest distance at which objects will be sharp when lens is set for infinity
9. Farmer's reducer
10. Opaque film
11. Less latitude
12. Victor Animatograph Corporation
13. A roll of color film
14. Perhaps all six (add five to your score, in any case)
15. It will pass a great amount of light
16. We don't use photographs on the cover of Movie Makers
17. A filmer who likes to "fiddle with gadgets"
18. Blondes usually do photograph well in spite of the possible difficulties listed (add five to your score)

Practical films

[Continued from page 280]

Rogers and Kenneth F. Space, ACL, for the Division of Visual Experiment of the Harmon Foundation, at a recent meeting of a course on the motion picture conducted by Professor Frederic M. Thrasher, ACL, at the School of Education, New York University. In the presentation, Mr. Rogers gave a résumé of the various types of subject matter available to the church projectionist and suggested ways in which they might be used. His points were illustrated with a screening of *As We Forgive*, *Children in Search of God* and *China's Gifts to the West*, all productions of the Harmon Foundation. Mr. Space outlined for the class the principal problems of non theatrical production and suggested ways in which they might be met.

■ The World Youth Congress, which convened in Geneva, Switzerland, from August 31 to September 6, 1936, was recorded in 1200 feet of 16mm. black and white film by Fred Tomlin, ACL, of New York City. He was assisted throughout by Mary D. Potter, who was in direct charge of editing and titling this documentary record. In the picture, Mr. Tomlin has opened with a brief presentation of the calling of the international gathering. He continued with shots establishing its locale and then concentrated on the personalities and business of the Congress. Many of the 750 delegates from thirty five countries and twelve international groups are introduced naturally, either in the course of the gathering's deliberations or in informal scenes during social meetings at International House. The production is now being offered, under the direction of Miss Potter, in New York City, for rental or sale to youth groups and allied organizations.

Filming beach scenes

[Continued from page 267]

can always arrange a human subject in the near foreground close to the camera and at one side of the frame.

A low camera position will often solve the problem, because, by using it, one can emphasize small rocks, little dunes, low plants or perhaps a beach hat in the immediate foreground, so that these things, which otherwise would be insignificant, will become large and important enough in the scene to produce a satisfactory effect. Whenever I am in doubt about the best camera view in filming at the beach, I always try placing the camera low and at a slight upward angle. It's amazing how often one can create an interesting foreground where there would be none with the camera in the more usual position. This is all the more important because, at the beach, the people usually are sitting down or lying on the sand, and the lower position actually brings the camera on a level with the subject. Note how effective the low camera view is in the shot of the girl and the beach hat on page 266.

In any case, take a minimum of those flat, long shots of a stretch of beach dotted with people. Those scenes of the type that might be captioned, *A record breaking crowd at Coney Island*, have neither beauty nor interest. Sometimes attractive cloud formations will save such shots, but, even so, just a few of them will answer the purpose of introducing the theme, and, with the rest of your footage, you can get much more charming and significant material.

If you have the taste for it, try an abstract picture of sand and water, done largely in closeups. The wind leaves exquisite designs in the sand of the dunes, beach grass in the breeze is a symphony of movement and the waves drive the water around the rocks in miniature maelstroms. Seaweed clinging to the rocks and trailing in the water makes strange patterns, and the colors have a somber beauty of their own. This sort of film suggests a musical accompaniment, and the material is so easily controlled that, if you have a particularly appropriate musical theme in mind, it would

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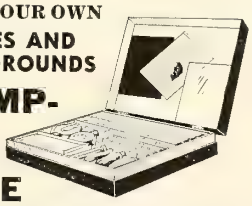

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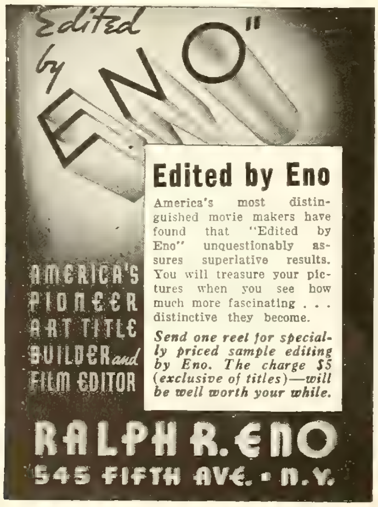
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be easy to fit the picture to the music rather than the music to the picture.

Whether this abstract treatment appeals to you or not, try a carefully planned beach picture done in the same impersonal manner with which you would handle a European travel film, made for screening for clubs and larger audiences. The trip to the beach is a subject that usually finds itself in the same category as the casual family film or record picture of a good time. Yet the material is magnificent, and it is easy to make a carefully planned reel of theatrical quality. You may need more than one trip to gather the sequences, but it is worth it, and, in the meantime, you will have a lot of fun and get a good tan!

Filming operations

[Continued from page 281]

doctor who is "posing" an operation will work slowly and will give the movie maker every possible opportunity to make shots under the best possible conditions.

A few more things will be noticed when the first pictures are viewed. If they are in black and white, a vast portion of the field will be nothing but white cloth, with perhaps some of the doctor's instruments. There is nothing that can be done about this; when the patient is horizontal, he is covered and surrounded by white, and it will be in the picture. Some hospitals provide gray or colored sheets to help reduce this white glare. When, however, the operation is of a dental or facial character, it is well to provide a background of dark blue or black, thus centering attention on the patient and the work going on. In this latter case, also, a tripod may be used.

Surgery is a wide field, and that it provides one of the simplest, and at the same time one of the most lucrative filming techniques which can be performed, is the movie maker's good fortune.

Recording summer camp

[Continued from page 284]

ways met and they must be conquered if the film is to be of commercial value. Use a dependable exposure meter and follow it religiously.

4. *Filters.* A green filter with supersensitive film, for the proper separation of the abundant number of green tones in the foliage, and yellow filters, for cloud and pictorial effects, are aids to this type of filming that should not be neglected.

5. *Artificial lights or reflectors.* Probably it will be desirable to make some interiors, in which case lights will be necessary. The cameraman will do well to find out in advance just what current is being used and to get information on the fuses, sizes of sockets, etc. If no electricity is available, brilliant reflectors of white cloth or of painted or tin foiled cardboard will aid materially in throwing sunlight through windows and doors into dark interiors. Also do not forget those camp fire scenes that will need a flare or two to bring out the story telling hour in the best fashion. (The flare must be shielded from the lens by logs or campers.)

6. *Telephoto lenses.* Telephoto lenses, a three inch or four inch being probably the most useful here, will greatly simplify many of the most important scenes in a camp film. For many activities, such as canoe races, swimming races or nature study work, it is impossible or inadvisable for the cameraman to get close enough for good medium shots, not to speak of closeups of the action. Water sports filmed with the regular lens, for example, mean working from a rocking boat, with the constant danger of a tip over or splashing in the excitement. Closeups during other sports are also made easily and conveniently with a telephoto, and unposed and natural sequences can be captured unobserved from a distance.

Due to the great emphasis that has been placed on Kodachrome of late, camps will no doubt want some color shots included. Too, there will be occasions when the cameraman will find that the entire film will be desired in Kodachrome.

If the latter be the case, the scenario must be written with color in mind. Shots that ordinarily would take place in the shade should be brought out into the open. The woodcraft brush shelter, for example, can be brought into an open clearing or may be placed at the edge of a wooded area. Remember, always, that when you have correct exposure for the sunlit areas of a path, for instance, the deep shadows may show little color. When the campers walk along a path, partly in deep shade and partly in sunlight, their colored uniforms may seem to change from brilliant color in the light to an effect almost resembling black and white in the dark shade.

In the interiors, too, color will present additional problems, since there must be enough light for correct exposure, with no possibility for the saving help of processing compensation. In filming with color in the woods, an exposure meter is even more of a necessity than with regular film, and if the cameraman does not possess one, he should buy one rather than to risk the camp leader's and his own disappointment at poor results.

Another point to remember, if the production is completely color, is that it is necessary to film every scene as many times as the number of copies of the picture that will be wanted, since duplicating has not yet been announced by the manufacturer. If only one copy is desired, it still is desirable to shoot the scenes twice, in order to have protection against damage of the one copy in editing or later projection. Color film, of course, can be duplicated in black and white, which may solve the problem, the monochrome being used generally, the color original being saved for special showings.

If only a few color shots are desired, they had best be saved until the end of the film. Once color has been flashed on the screen, any black and white scenes that follow are likely to appear as an anticlimax.

Keep the fact in mind that dull and cloudy days, in color or not, do not suggest fun or good health. So wait for the bright days and film only when the sunlight is sparkling upon trees, leaves and water and when the faces of the youngsters are smiling and happy.

Short plots for cine plays

[Continued from page 275]

for the winter. He wrote, "Down the line is a junction station where the huge trains from New York roll in on one side in contrast to an old wood burner on the branch line. It ought to make a good comedy." Lubin directors had to get an O. K. from the home office, and the home office did not approve of the story, so Nicholls passed the script to an Edison director, and *On the Lazy Line* was one of the comedy knockouts of the year. It was just a case of taking the situation and "gagging" it. There was a definite thread of plot, but the picture was mostly "gags."

Bill Jones bumps into a telegraph pole and crumples a fender. That is enough to suggest *The One Arm Driver*. When the car gets back from the repair shop, a story is made in which Harry Smith, in a '32 model, must take a back seat because his rival, John, has a new roadster. Mary prefers to ride in the shiny car rather than with Harry and his rattletrap. Then comes the crash because John got demonstrative, and so Mary goes back to Harry and Safety First—just a slight thread of plot, but sufficient to hold together a picture of motoring on a weekend.

Very often, some actual happening will suggest a good lead, and the idea can be worked into a short cine story. It does not require a tremendous amount of action to make an acceptable story short. It is better, at the start, to hold to one simple idea and to tell that carefully, making sure that the interest is held always to the lead character. Do not try to embroider too much at the start. That can come later, as experience teaches the simple mechanism of plot writing, but be sure always that you have the three essentials of start, middle and finish. In its simplest analysis, the

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story propounds a question and answers it with a "yes" or "no." It does not take much writing, nor even fine writing, to do that.

Work with small casts, preferably those in your immediate circle. Large casts are likely to confound the novice director, and it is always possible that, with a large cast, there will be some dropouts if the filming runs too long. So, for the start, select simple stories that can be filmed in an afternoon or two.

Travel needs

[Continued from page 274]

the lens, you must use a critical focuser, a reflex finder or a distance meter. An animal is not obliging like a plant. He will not stand still while you measure the distance between him and the camera. And don't believe that you can guess; a mistake of a few feet is enough to spoil a priceless picture forever, and a distance of a few feet looks like nothing outdoors.

Then there's another thing about which I would advise you not to try guessing; that is the light. You may have taken pictures at home, or even in Europe, sans meter with good results. If so, that is all the more reason why you will need an exposure meter in the West, because, truly, the light there is different. The air is so clear that, when you think it is cloudy, it is really bright and, when you think it is bright, it is brighter. The great distances tend to exaggerate this tendency of the atmosphere to make light stronger. But you cannot count on always stopping down your lens a certain precalculated amount over what you think it normally should be. The light can occasionally be dull. Any meter is better than none, but a good photoelectric cell is more reliable in blazing light than a visual meter.

Next, for a Western trip, you will need filters. If you have been getting fine pictures at home without them, you may contend that filters are unnecessary. The answer is that, when you are making travel films, one of your main objectives will be to show the exquisite country in the background of your scenes. Without filters, your backgrounds will appear flat, because you will be photographing many things at tremendous distances, and distances always interpose considerable haze between your lens and your subject.

In filming in the West with panchromatic film, you should use a 4x yellow filter. A red filter, used with discretion, will give you some of the most breath taking pictures you have ever seen. Its characteristic darkening of the sky shows arid mountains, rocky peaks, snow or sand in sharp relief, and, if white clouds are present, the resultant scene is superb. Furthermore, the Western sky is often such a deep blue that in a picture it is more realistic when overcorrected than it would be otherwise.

With the newest Kodachrome, a haze filter does not seem to be necessary. If you want to play absolutely safe, however, it might be wisest to use one when shooting distant mountains.

If you do not want to carry separate filters for each lens, it is possible to have a set of glass filters made, with screws at the sides, so that they may be used on any of your lenses, or you can buy a filter holder that takes gelatin filters, which also can be fitted to any lens by means of a screw. Having had my struggles in the past with gelatin filters that come apart at critical moments, and which must be held carefully together and cautiously coaxed into the filter holder, I advise the glass filters as being more satisfactory in the end, albeit more expensive in the beginning.

Last, but not least, you want film, film, film! If you take twice as many rolls as you think you can use, you may just possibly have enough. The Western country is full of glorious color, so, if you travel there, I would advise your taking as large a proportion of Kodachrome as your pocketbook can stand. But have some panchromatic for black and white work and for bad days and a little supersensitive for evening pictures of animals.

Why use filters?

[Continued from page 269]

really dark scenes. The sunlight is really necessary if you want to get the moonlight effect, for the filter kills everything but the highlights which appear on the screen to be the finest moonlight you ever saw.

From this experiment, I went to another—trying to get "faked" moonlight shots over water. By waiting until I could shoot a path of sunlight across the water, and by using my red filter with a stop or two smaller than normal for the scene without a filter, I can get the most romantic moonlight anybody could want. My usual exposure for these scenes runs about *f*/16.

This same filter helps to cut haze even more than the yellow one and, when I am making a shot across water on a very bright day, I often put it in place. It, too, helps to "pep" up the picture.

Strange as it may seem in my case, I carry only these two filters for black and white filming. I claim that I can get all the effects I want if I use them properly, and I find that I do not have a whole kit of filters rattling around waiting to be used. Of course, I have the special filters for color film, namely, the Photoflood filter for use with regular Kodachrome under incandescent light and the sunlight filter for use with Type A Kodachrome outdoors. I tried the haze filter for color work, but it makes so little difference that I do not bother to carry it any more. My polarizing screen is another story in itself.

I promised to tell you how I determined my filter factors. Of course, I could have found out from either the manufacturer or the League's Technical Department, but I like to fuss, so I did it all myself. First of all, for an average scene, I determined very carefully what I felt was the correct exposure without any kind of filter. I picked a day when the sky was clear so that the light would be pretty constant over the period of the shooting test. With my camera set on a tripod, I exposed about two feet of film without a filter. This was my control for all experiments. Of course, I used panchromatic film because I wanted to test my red filter. (Beware of using a red filter with orthochromatic film; the results are as bad as having your finger over the lens.) After my two feet had been run off, I made a notation in my little black book. I ran a few frames with my hand over the lens in order to make a definite mark at the end of each shot. Then I put the yellow filter in place and, without changing the diaphragm, I shot about six inches of film. A notation to this effect was made, and a few separating frames were run off as before. The next shot was exposed with the lens opened one stop larger, the third shot with another stop larger and the fourth, and last, with still another stop greater. That ended the yellow filter test. The red one was shot in the same way, except that I continued the process until the lens was wide open at $f/1.5$ for the last exposure.

After this, there was nothing to do but to sit and wait until the film came back from processing. I seized it with shears in one hand and the note book open before me. First I cut out about six frames of the first shot I had made—the correct exposure without a filter. This gave me something upon which to base comparisons. Then I cut six frames from each of the following yellow filter shots, marking each one carefully with a small gummed label on which was written the diaphragm opening. The same procedure was followed for the red filter.

Next came matching the correctly exposed, unfiltered shot with the filtered ones. I found that, in the case of the yellow filter, the scene made with the lens opened one stop matched the unfiltered shot in exposure. This meant that it was a 2x filter with that particular film. I was matching for overall density only and paid no attention to the special darkening of the sky. I was interested in knowing only just how much light the filter held back over the whole picture. My red filter exposures showed that it was necessary to open the lens three stops in order to get an effect that would appear to have the same exposure as the unfiltered shot.

Now, when I am using either one of these filters, I know just how many stops to allow if I want to get correct exposure.

To buy filters, my best suggestion is first to tackle the maker of your camera. He can usually supply filters for his regular lenses. If you have a special lens, you can almost always get filters to fit it from the lens manufacturer. Your dealer can supply you with various kinds of mounts and clips that will take various kinds and colors of filters. If you want any special type, it can always be obtained, in some kind of mount to fit your lens.

I feel that this discussion may provoke a chorus of protests from a lot of the more rabid movie makers who are infected with what I choose to call "technitis." Some of those fellows carry eight or ten filters, but I find that they spend more time deciding what filter to use on a certain shot than I do in getting the shot—and, if I do say it myself, getting it well.

The birds and the beasts

[Continued from page 268]

camera with a built in reflex finder, which is of enormous aid in obtaining accurate focus in scenes of high magnification. The camera, with all useful accessories, plus the tripod are heavier than other equipment, but the extension telephoto lenses alone are so flexible that all the extra perspiration is worth while. When carrying a complete "zoo" filming outfit from one location to another, it is well to shift hands once in a while. This keeps one's arms the same length. But the reward is the involuntary gasp of an audience when the impossible shot appears on the screen. They were easy to film.

Some of the things I have learned that may be helpful to others are:

Frogs are cannibals. Five assorted frogs in twelve hours merged into two of approximately equal size.

A snake can squeeze through an incredibly small hole and throws female servants into minor hysterics until recaptured.

Chipmunks are subject to heat stroke. When stricken, a treatment of cotton wadding, ice cubes on the head, a drop of brandy, much fanning and even a few sympathetic tears are unavailing.

Small reptiles under flood bulbs should be kept wet in order to get proper highlights and to keep them cool.

Whipsnade Zoo, near London, is a cine paradise. The natural beauty of the park, the number of exhibits that are unconfined in any way, except by the park fence, and the open pit system of exhibiting the dangerous animals make a perfect opportunity for fine pictures.

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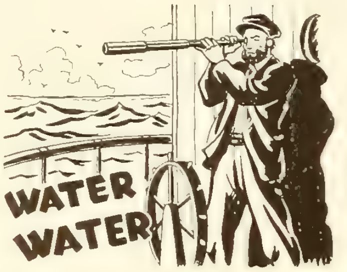

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And, finally, always use a tripod, but never set up an expensive camera on a tripod in a "zoo" and go away and leave it a few miutes to visit with another amateur as I did once. A half grown boy ran into the leg of the apparatus, knocked it over, and it cost me forty five dollars to get the damage repaired. "Zoo" work always means a crowd around, and you should have an assistant to shoo off the kids, hand up the right filters and, when the nervous strain has worn your patience right to the bone, to take you home and give you a much needed drink.

Fakes that work

[Continued from page 273]

large, heavy ship in rough seas is obtained. Lengthy miniature scenes are not necessary. In fact, short scenes are more dramatic than longer scenes. Since the scenes are short, the audience will not have time to study the details, and consequently not so much effort is required to perfect them. When filming ships in storms or wrecks, Hollywood always uses short scenes that flash on and off the screen, because they excite and key up the audience.

Get a small ship from any toy department or dime store, weight it to ride low on the water and then turn it loose in water which is being violently stirred both by a paddle and the breeze from an electric fan. If you run your camera at slow motion speed, you will be surprised at the effect on the screen. With a dark red filter, you can get a night effect.

To carry the illusion of a shipwreck throughout a sequence, first show the actors in any room so furnished that it might be the interior of a boat cabin. Throughout the scene, the actors should sway as if they were on a boat that is rolling badly. Rock the camera while holding it in your hand during the filming. Then, in a short flash, cut to an exterior long shot showing the miniature boat being tossed about. Now cut back to the actors, showing them terror stricken; you might flash the lights rapidly on and off to indicate that the current is failing. By cutting back and forth between very short scenes of the miniature setting and of the actors, excitement and suspense are built up. The short scenes are a boon because they prevent the audience from studying your miniature too critically.

Much can be done with special fire effects. For a merry fire in a fireplace, in which there is to be no smoke, use a mixture of alcohol and benzol. Such a mixture burns without smoke, and it may be poured sparingly on the wood in the fireplace, to be ignited just before the scene begins. If dense smoke is desired, a mixture of crude oil and kerosene is used in Hollywood. More kerosene will lighten the smoke and, by varying the amount of kerosene, the denseness of the smoke is controlled.

Smoke without a blaze, such as the smoke that would be expected to come through the windows of a house that is supposedly burning inside, may be had by opening a bottle of titanium tetrachloride in the house. This chemical, when opened to the air, gives off clouds of smoky vapor. Silicate tetrachloride is used in the movies to give off a whiter smoke. These chemicals may be poured into and along cracks to make it appear that smoke is seeping through walls or floors. The smoke may also be used in disappearing effects. For a mystery stunt, have the subject walk into the smoke while the camera is running; then stop the camera while the subject walks out of the camera field. Finally, start the camera again and permit the smoke to clear away to show that the subject is not there.

In miniature work, flames can be made to flash and spurt as in explosions, by injecting lycopodium dust or magnesium powder into a low burning flame. The powder may be projected into the flame with a blow tube operated out of camera lines. A fine tube runs into the setting and is concealed from the lens, one end extending into a dish of the dust near the flame within the scene. The end of the tube and the dish are so arranged that blowing into the end outside the scene will throw the dust into the flame. Variations of this will be found to fit many needs. Caution must be exercised with the magnesium powder. It is dangerous near a flame, and initial experiments should be made on a very small scale, with the main supply of magnesium powder well away from the flame.

Explosions or an airplane crashing may be made quite dramatic in miniature. Get a miniature plane, break its wings and body at the desired places, then glue it back together very lightly. Now prepare to glide the plane to a point on which the camera is focused. The plane may be guided to the proper point by a fine piano wire that is invisible to the camera if not too much light is used. When it is in the field, permit the plane to fall freely, as fast as it may, but run the camera at sixty four frames a second. Then, as soon as the plane hits, stop your camera and touch a match to the plane and start your camera before the flames have started. Because this scene must be very short and the burning seem to be an explosion, the plane may

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be soaked in kerosene. A firecracker or some dry lycopodium may be put into the body of the plane to emphasize the effect of explosion. By placing fullers' earth in the body of the plane, you will obtain an effect of flying earth and dust when the plane first strikes the earth.

Fog may be made by spraying a light grade of mineral oil into the setting by means of an air gun or an atomizer. The crude oil and kerosene combination may be made to resemble fog.

Fullers' earth may also be used to advantage in wrecks of miniature autos. To build up the idea of an auto wreck, first show your actors riding in a car—perhaps they may be going fast on a mountain road. Shoot close so that not too much of the scenery or the auto itself is identified. This establishes that the characters are in an automobile. Then cut to a miniature setting in which your small auto, obtained from a toy shop, is running down a road. Have the auto run down grade so that it will not be necessary to pull it, which would give an unnatural effect. Before taking the scene, stretch a taut black thread over the road so that it will be at a height to come just under the body of the car. The thread will guide the wheels on one side and can be so arranged that it will force the auto off the road at any point. Put some fullers' earth in the car and film its run down the incline to the dramatic crash.

Then, go to any wrecking yard, and you will find a car that has been junked, which will serve to complete the sequence. Simply have the players drape themselves in the wrecked car, in a manner that suggests that they are unconscious after the wreck, and then shoot the required scenes in very near close-ups, so that none of the surroundings will be included in the camera field. While this seems to be a lot of trouble, one such scene will add a great deal to a photoplay or a dramatic practical film, and your audience will never realize the trickery used to obtain it. Such scenes must always be short.

How does your garden grow?

[Continued from page 278]

stakes, crowning them with identifying seed envelopes, turning on a hose connection, spraying the beds, weeding, cultivating, thinning, spraying, plucking, etc.

Where will my golf forswearing husband be all this time?

At the golf course where he is every summer's weekend. For, unless I guess wrong, my little "minnie" fan—despite his surge of spring fever—won't make his appearance upon the scene until the tag end of my schedule, by which time I'll have a full color movie of *gardening*

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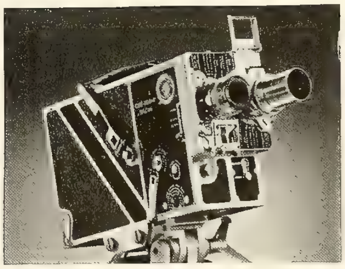

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—while he, even if he hangs by his pretty pink toes from our trellis work to get an angle shot, will get nothing more than some full color views of *blossomed flowers.*

They may include more detail than mine—admittedly. You can look at them on the screen for a longer period—true. But my pictures will tell a story, from leader to trailer. His won't come busting in until the last chapter. For, frankly, if having a flower garden just meant walking out of doors and giving some soil a dictatorial glare that would make flowering plants leap up at you, there wouldn't be as many garden cranks as there are today.

It's raising the flowers that I like. And, properly filmed, this same painstaking procedure will be what my future movie audiences will like.

Who will make most of the shots?

Our eldest—now aged nine. It'll probably cost me plenty for ice cream cones, but it will be worth it to impress my hard headed husband with the fact that getting detail is not all there is to picture making. It's something, all right—his color shots are swell, although I hope he never reads this. But it is nothing in my mind to spinning a movie yarn and then sitting back with taped lips and letting your film and projector tell your story to friends—and to yourself, years later.

Incidentally, a telephoto lens, believe it or not, really gets in its best licks on flower shots. Most people think of a telephoto solely as a sort of cinematic seven leagued boot—but it will probably be useful more often in filming some little object close to the camera. With my cine camera and a two and a half inch lens, I can fill our entire screen with an object no greater in width than two and an eighth inches! *That,* dear readers, is a closeup—and just the technique for flower pictures. A titling device will get you some grand closeups, too. Don't use a title card, of course—just frame the flowers in the titling easel.

Speaking of telephoto closeups, some very nice shots of bees, butterflies and even of hummingbirds, can be garnered by alert movie makers who maintain a respectful distance with the help of a telephoto.

Almost all of my shots are going to be closeups or near shots—and *none* of them panoramas. Medium or distance shots of gardens are not so hot—the tiny film images of individual blossoms tend to blur a bit when magnified on the screen, an inevitable result particularly noticeable, I understand, with 8mm. films. And panoramas of gardens are positively poisonous—a kaleidoscopic shimmer of color before your eyes.

But closeups—ah, this is a very different story! There's nothing lovelier than a full bloomed blossom stretching its colored petals entirely across a screen—particularly, as I shall make a point of reminding my husband, when you've watched this fair flower develop from the time when it was only a gleam in its gardener's eye.

Perhaps you're thinking that this "from here to there" continuity for a garden is a little bit obvious? Well, it is. But how many of our gardening readers can truthfully say that they consistently followed even a theme as simple as this throughout 1936, 1935 or 1934?

News of the industry

[Continued from page 286]

may be produced from this. At the present time, these developments are being carried forward by the Imperial Chemical Industries, Ltd., in England, but experimental work is being started in America with the expectation that similar results may also be produced here. It is said that the new optical plastics will transmit thirty percent more ultra violet light than does a glass lens.

Commonwealth ■ A new firm, specializing in the production and distribution of entertainment and educational pictures for non theatrical use, is Commonwealth Pictures Corporation, which has offices at 729 Seventh Avenue, New York City. It is said that officials of the new company have spent more than a year in acquiring the exclusive rights to outstanding features and short subjects and that more than one hundred productions will be ready for 1937-1938 release. H. Threlkeld-Edwards, vicepresident and general manager of the new firm, has had wide experience in all phases of the non theatrical field. Commonwealth offers both domestic and foreign distribution and invites producers and owners of 16mm. rights to consult with them regarding release arrangements.

Gregory in Washington ■ An appointment as technical assistant in the Division of Motion Pictures and Sound Recording in the National Archives has been given to Carl Louis Gregory, ACL, well known motion picture technician and Movie Makers author.

Stolen ■ It is reported that Simplex Pockette Camera No. 14808, equipped with *f*/1.9 lens and Optical Viewfinder, has been stolen from the premises of the Hawaii Chemical and Supply Company, 148 South Beretania Street, Honolulu, T. H.

New Rhamstine items ■ A new photoelectric exposure meter, with three convenient, direct reading scales, showing stop settings for Kodachrome, panchromatic black and white movies and for still emulsions, recently has been made

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Whether you are a League member or not, you have a chance at this honor, for the selection is open to all films for which the maker did not receive compensation from a client and all substandard films for which the maker did receive compensation from a client.

This year for the first time The Hiram Percy Maxim Memorial Award of

$100.00

is offered to the producer of the best picture in the General Class *(films for which the maker did not receive compensation from a client)* of the Ten Best. The award of $100.00 is accompanied by a replica in miniature of the Hiram Percy Maxim Memorial, the original of which is to be installed in the offices of the League.

In the Ten Best selection, there are three places in the Special Class (films for which the maker *did* receive compensation from a client) and seven places in the General Class (films for which the maker *did not* receive compensation from a client).

To classify entries properly, send the following certificate with your film:

Place. . . . .
Date. . . . .
I, ... (name)
. . . .
certify that I did / did not receive compensation from a client for a motion picture made by me entitled . . . .
(name of film) . . . .
(signature) . . . .

October 15 is the last day for receipt of entries for the 1937 selection.

Try for the 1937 Ten Best and the Hiram Percy Maxim Memorial Award!

MOVIE MAKERS
420 Lexington Ave., New York, N. Y.

available in the new model MSB Electrophot, manufactured by J. Thos. Rhamstine, 301 Beaubien Street, Detroit, Mich. The new meter reads for these types of film without calculation, is convenient to handle and fits the hand easily. ■ This manufacturer offers also a new film rewind, consisting of two substantial geared spindles mounted on a baseboard. Individual rewind units may be purchased separately if desired.

Still Kodachrome reduced ■ A reduction in price of Kodachrome film for still cameras has been announced by Eastman Kodak Company, Rochester, N. Y. Kodachrome film No. K135, and No. K135A for Photoflood lighting, both eighteen exposures, for Kodak Retina and other 35mm. miniature cameras, is reduced from $3.50 to $2.50, processing included. No. K828 and No. K828A, eight exposure rolls, for Kodak Bantam Special, is reduced from $1.75 to $1.35, processing included.

Meyer equips Special ■ Adaptation of the Ciné-Kodak reflex focusing magnifier tube to the Ciné-Kodak Special, when used with the two hundred foot magazine, was a special commission recently designed and executed at the optical workshop of Hugo Meyer & Company, 245 West 55th Street, New York City. This construction, which is offered commercially by this firm, incorporates a tube containing a series of reflex prisms, so arranged that the main focusing tube is offset, thus clearing the side of the two hundred foot magazine. Included in the same job was the installation of a special turret, adapted to any lens having the standard thread lens mount. The reflex focusing device functions with any lens the user may desire. A large, direct vision view finder of the studio type may also be added, if wanted.

New 16mm. Chaplins ■ The Kodascope Libraries Division of the Eastman Kodak Company, 33 West 42nd Street, New York City, announces the availability of five new Chaplin comedy subjects not heretofore offered in substandard releases. These include *Work*, *A Night Out*, *In the Park*, *The Tramp* and *Triple Trouble*.

Filmo Topics ■ The current issue of *Filmo Topics*, Spring, 1937, published in the interests of Filmo users by the Bell & Howell Company, Chicago, appears in a pleasing and effective new format. Included are many excellent informative articles and photographs, most of the latter printed in a double tone effect that is most pleasing. Among the outstanding articles are *Filming Back Yard Wild Life*, *How to Make Interesting Travel Films*, *Motion Pictures in Industry*, *Getting Started*

Ruins of Kenilworth
Rich in Lore and Legend

Going Abroad?

Be sure to carry your movie camera and make plenty of pictures and—

After your trip, before projecting them for friends, be sure they are appropriately titled.

KODATITLES will help you to impart to others the full charm of the places you visited.

Our expert editing and the discriminate use of well chosen titles will make your films a treasury of happy memories.

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Eastman Kodak Company
33 West 42nd Street, New York

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Many film libraries ship their 8 and 16mm. film in
FIBERBILT
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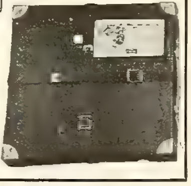

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Fits any tripod, all still, movie cameras. Tilts to any angle. Complete circle for panoraming. Black enamel, chromium plated. Shpg. Wt., 2 Lbs. A $5.00 Value. Special: $3 95.

Senior Movie Tilt Top
Tilts to any angle. Full 360 circle for panoraming. Any make of 8, 16, 35 MM cameras. Adjustable to any tripod. Chromium plated steel. Shpg. Wt., 3 Lbs. A $7.50 Value. Special: $5.45.

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Latest Bargain Catalog of Cameras and Supplies sent FREE on request.

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230 S. Wabash Ave., Dept. 46, Chicago, U. S. A.
PHOTOGRAPHIC HEADQUARTERS SINCE 1899

AROUND THE WORLD WITH MOVIE MAKERS

An international list of the dealers who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Montgomery: R. P. "Pep" Powell, 31 Clayton St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Anaheim: Orange County Drug Co., 300 W. Center St.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Burlingame: Camera Photo Service, 341 Primrose Rd.
El Monte: Anderson Photo Service, 232 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
Laval Co., Inc., 1319 L St.
Photo Service Co., 1931 Mariposa St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 123 S. Brand Blvd.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Richter's Photo Service, 7901 Santa Monica Blvd.
Long Beach: May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
Columbia Camera & Movie Supply, 5621 N. Figueroa St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Los Angeles Film Library, 832 Wilshire Blvd.
R. R. Martindale, 5310½ Wilshire Blvd.
Martindale's Library, 548 S. Western Ave.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Smith Bros., Inc., 1721 Broadway.
Palo Alto: Keeble's, 323 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Roger W. Sumner Motion Picture Service, 403 E. Green St.
Pomona: Royal Photo Supply, 331 Thomas St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Kimball-Upson Co., 1030 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Photo Service, 610 Third St.
Royal Photo Supply, 507 Fourth St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
Milow Pharmacy, El Cajon Blvd. at 40th St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearney and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Camera Shop, 240 S. First St.
Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Luis Obispo: Obispo Photo Service, 1126 Broad St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: St. Anne's, 515 N. Main St.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred G. Anderson Photo Service, 1031 State St.
Camera Shop, Inc., 800 State St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.

COLORADO

Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626-16th St.
Haanstad's Camera Shop, 404-16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320-17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Pueblo: Camera Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Corbit's Studio, 2 Elm St.
Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Victor M. Schmelzer, 15 State St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Delaware Amateur Motion Picture Sales, 616 W. 32nd St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607-14th St., N. W.
Fuller & d'Albert, Inc., 815-10th St., N. W.
Izzy's Exchange, Inc., 905 D Street, N. W.
Robbin's, National Press Bldg., 529-14th St. N. W., opposite Willard Hotel.

FLORIDA

Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
Tropical Camera Stores, 123 Second St., N. E.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Supply Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Burley: Walgreen Drug Co., 402 N. Overland.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Chicago: *BASS CAMERA CO., INC.*, 179 W. Madison St.
CENTRAL CAMERA CO., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 So. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Photographic Dept., Sec. 59, State and Washington.
Lake Shore Radio Co., 3204 Broadway.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Nichols, 104 S. Jefferson Ave.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc,. 329 S. Lafayette Blvd.

IOWA

Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Coates Radio & Electric Co., 511 Fifth St.
Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: Bourne & Bond, Inc., 449 S. Fourth Ave.
W. D. Gatchel & Sons, 431 W. Walnut St.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Camera Shop, Inc., 322 Royal St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Francis A. Frawley, 104 Main St.
Eastport: S. L. Wadsworth & Son, Central Wharf.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Jordan Marsh Co., Dept. 79.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 131 Clarendon St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Square.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.

J. L. Hudson Co., Dept. 290.
Michigan Film Library, 18970 Grand River Ave.
Alfred C. Smith, 5101 Yorkshire Rd.
FLINT: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
GRAND RAPIDS: Photo Service Shop, 44 Monroe Ave.
JACKSON: Royal Film Service, 125 Michigan Ave., W.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
SAGINAW: Heavenrich's, 301 Genessee.

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
HIBBING: Lenz Drug Store, 307 Howard St.
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
OWATONNA: B. W. Johnson Gift Shop, 122 W. Bridge St.
ST. PAUL: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

KANSAS CITY: Barnard's, 310 W. 47th St.
CALVIN CO., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
ST. LOUIS: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 918 Locust St.
Foster Book Co., 410 Washington Ave.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney Dry Goods Co., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

BUTTE: Al's Photo Shop, 42 N. Main St.
HELENA: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

LINCOLN: Eastman Kodak Stores, Inc., 1217 O St.
OMAHA: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

RENO: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

CLAREMONT: Banister Studio, 10 Tremont St.
LEBANON: Kenneth L. Spring, 41 Hanover St.
NASHUA: Nashua Optical Co., 202 Main St.
NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc. 1735-37 Boardwalk.
BAYONNE: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
EAST ORANGE: H. C. Deuchler, 541 Main St.
JERSEY CITY: Hudson County Motion Picture Service, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
LAKEWOOD: Dubes' Camera Service, 26 Linden St.
MORRISTOWN: Ajemian Camera Shop, 18 Park Pl.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
Gruber's Camera Exchange, 98 Academy St.
L. Kaltman & Sons, 303-05 Washington St.
J. C. Reiss, 10 Hill St.
PASSAIC: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
PATERSON: Walker Radio & Elec. Co., 318 E. 33rd St.
PRINCETON: Princeton University Store, On the Campus.
SOUTH ORANGE: E. A. Wallace, Inc., 1 South Orange Ave.
TRENTON: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
WEST NEW YORK: Levy's Sport Shop, 693 Bergenline Ave.

NEW MEXICO

ALBUQUERQUE: Camera Shop of New Mexico, 414 E. Central Ave.
Harold's Photo Shop, 302½ W. Central Ave.
SANTA FE: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

ALBANY: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 35 Maiden Lane.
George A. Young, 151 Central Ave.
AMSTERDAM: Frank H. Gill, 15 Market St.
ASTORIA: A. C. Camera Exchange, 34-01 Broadway.
BINGHAMTON: Austin S. Bump Co., 180 Washington St.

(*Continued on page 308*)

Right, One Father's Pictures and others. The center spread, a double page of photographs entitled *Filmo News Pictorial*, shows interesting uses of 16mm. cameras all over the world. E. A. Reeve is editor and R. H. Unseld associate editor of the new *Topics*, which will appear hereafter in alternate months. A copy will be sent to any MOVIE MAKERS reader who requests it from the Chicago office, 1842 Larchmont Avenue, and states the make of the camera that he uses.

Lens catalog ■ A well printed and illustrated loose leaf catalog, bound in stiff board covers, recently has reached this office from J. H. Dallmeyer, Ltd., 31 Mortimer Street, Oxford Street, London, W. 1, England. This is the *Dallmeyer General Catalogue* and is marked "For Private Use." Herein are described and illustrated the well known Dallmeyer objectives for still and movie photography, as well as many accessories.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill., offers, for June release, sound on film subjects as follows: *Throne of the Gods,* six reels, a film of the Dyhrenfurth-Himalayan expedition, narrated by Lowell Thomas; *Return of Chandu,* a serial mystery of two reel episodes in twelve sections, with Bela Lugosi; *The Sacred Cow,* a three reel travelog of India; *March of Progress,* a one reel subject of the San Francisco Bridge; *The Mad Ohio,* a one reel silent film of flood scenes in the Middle West.

■ CINE CLASSIC LIBRARY, Brooklyn, N. Y., has sound on film features and short subjects for sale.

■ COMMONWEALTH PICTURES CORP., New York City, offers the 16mm. sound film, *Robinson Crusoe,* with Uncle Don. An illustrated catalog of various films will be sent on request.

■ GENERAL CINE SERVICE, New York City, has short subjects in both 8mm. and 16mm.

■ GUY D. HASELTON TRAVELETTES, Hollywood, Calif., has various scenic subjects for sale, including *Sequoia National Park,* and the nature study, *Hummingbirds.*

■ KODASCOPE LIBRARIES DIVISION OF EASTMAN KODAK CO., New York City, offers, exclusively, five Charlie Chaplin comedies in both 8mm. and 16mm. These are *Work, A Night Out, The Tramp* and *Triple Trouble,* two reels each, and *In the Park,* one reel.

■ LEWIS FILM SERVICE, Wichita, Kans., has sound films for rent as follows: *England's Coronation* and *Rhythm Rhapsodies,* each one reel.

■ NU-ART FILMS, INC., New York City, has 16mm. sound and silent films for rent.

■ PATHEGRAMS, INC., offers the current newsreel, *Hindenburg Explodes!,* in various editions of 8mm. and 16mm. silent and 16mm. sound. This record of the disaster of the greatest airship has had gruesome details eliminated. *England's Coronation* is another newsreel that may be bought in various lengths.

■ ERNEST M. REYNOLDS, Cleveland, Ohio, has 100 ft. subjects of a scenic nature for sale.

■ TODD SHIPYARDS CORP., New York City, offers, on a free loan basis to educational institutions, *In from the Sea,* a 16mm. sound film produced by Fenno Jacobs. This film shows the operations involved in ship repair.

■ UNITED FILM LIBRARIES, New York City, has sound films exclusively; a list of features and short subjects is available on request.

■ VISUAL INSTRUCTION SUPPLY CORP., Brooklyn, N. Y., has sound on film, sound on disc and silent library films for sale.

and KIN-O-LUX
16MM. REVERSAL FILM

For the blue skies and bright sunshine of June —Kin-O-Lux 1 is ideally adapted. It is inexpensive, yet provides results indistinguishable from those obtained by more expensive films. Kin-O-Lux 2 is a bit faster. To capture the delicate tonal gradations of woods and foliage—verdure and flowers—we recommend Kin-O-Lux 3, a high-speed panchromatic film—combining—uniquely—an improved type of correction for all the colors of the spectrum with a fine-grain quality generally associated with orthochromatic emulsions.

BOX	GREEN 1	RED 2	LAVENDER 3
100 ft.	$3.00	$3.50	$6.00
50 ft.	2.00	2.50	3.50

Prices include Scratch-Proofing, Processing and return postage.

KIN-O-LUX, INC.
105 West 40th Street New York

Booklet 51-F on request

CINE SAFETY FILM
KIN-O-LUX
16
KIN-O-LUX FILMS

Kin-O-Lux for Quality

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Rent-Exchange-Sale
Modern High Grade Features & Shorts
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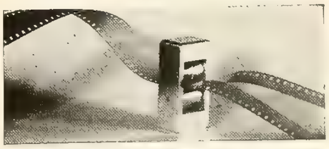
8mm. SLITTER



A small hand machine of extreme accuracy, for use with double 8mm. positive film for title making. Hardened and ground steel cutting wheels—operation very simple, just draw film thru to slit to exact 8mm. width. Includes high contrast developer formula for titles. Price $4.50 postpaid if your local dealer does not have in stock.

Allegheny steel developing rack holding 30 feet of double 8mm. film now ready—also rack holding 30 feet of single 8mm. film. Complete outfit of slitter, rack and trays at special price.

Details on request or see your local dealer.

J. C. HAILE & SONS
Motion Picture Department
215 Walnut St. Cincinnati, Ohio

(Continued from page 307)

L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
BROOKLYN: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Alan Benjamin's Film Craft, 931 Flatbush Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
L. E. Schaffert, 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
BUFFALO: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
FLUSHING: Queens Camera Hospital, 136-14A Roosevelt Ave.
GLEN FALLS: M. Lapham's Sons, 186 Glen St.
ITHACA: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
JAMAICA: Jamaica Camera Store, 8931-161st St.
NEW ROCHELLE: Camera Craft Shop, 673 Main St.
NEW YORK CITY: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Broadway Camera Exchange, 1595 Broadway.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera Equipment, Inc., 1600 Broadway.
Camera House, Inc., 145 E. [illegible] St.
City Radio, 42 Cortlandt St.
Clinton Camera Shop, 160 W. 31st St.
Abe Cohen's Camera Exchange, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. [illegible] St.
GENERAL CINE SERVICE, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St.
Joseph P. Hackel, 53 West 57th St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
LUMA CAMERA SERVICE, INC., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
MEDO PHOTO SUPPLY CORP., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
73 Exchange Pl.
Frank Tanham & Co.. Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
NEWBURGH: Baxter Pharmacy, 486 Broadway.
PELHAM: Kolb & Crawford, 129 Wolf's Lane.
ROCHESTER: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
ROME: Jewell Studio, 174 W. Dominick St.
SCHENECTADY: J. T. and D. B. Lyon, 236 State St.
SYRACUSE: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
TROY: Knowlsons, Inc., 350 Broadway.
UTICA: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223 Columbia St.
WATERTOWN: Severance Studio, Y. W. C. A. Bldg.
YONKERS: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

ASHEVILLE: F and F Fotocraft, 47 Battery Park Ave.
CHARLOTTE: W. I. Van Ness & Co., 213 N. Tryon St.
WINSTON-SALEM: Complete News Service, 12 E. Fourth St.

OHIO

AKRON: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Main St.
News Exchange, 29 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
BARBERTON: Wyre's Pharmacy, 220 Second St., N. W.
CANTON: Camera Shop, 531 Market Ave. N.
CINCINNATI: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
CLEVELAND: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
G. B. CINE SERVICE, 1771 E. 12th St.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
DAYTON: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
FREMONT: Geo. H. Grob—Camera Shop, 218 Justice St.
LIMA: Acme Cine Service, 111 W. High St.
MIDDLETOWN: The Book Shop, 1012 Central Ave.
PORTSMOUTH: V. E. Fowler, 824 Gallia St.
Harold E. Monroe, 802 Waller St.
STEUBENVILLE: Beall & Steele Drug Co., 424 Market St.
TOLEDO: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
[illegible] Camera Shop, 517 Madison Ave.
WOOSTER: Snyder Studio Camera Shop, 251 E. Liberty St.
YOUNGSTOWN: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

ENID: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
OKLAHOMA CITY: Camera Shoppe, [illegible] N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
TULSA: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

LAKEVIEW: Getty's Photo Studio, 536 G. St., So.
PENDLETON: Snelson's Camera Shop, 817 Main St.
PORTLAND: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.
Sports Craft, Inc., 512 S. Yamhill St.

PENNSYLVANIA

ALLENTOWN: James A. Peters, Commercial Motion Picture Service, 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
BETHLEHEM: Dennis Photo Service Co., 49 W. Broad St.
EASTON: Easton Sporting Goods Co., Second and Northampton St.
ERIE: Kelly Studios, 1026 Peach St.
HANOVER: E. J. J. Gobrecht, 120 E. Chestnut St.
JOHNSTOWN: Johnstown News Co., 115 Market St.
NEW CASTLE: Charles T. Metzler Co., 22 N. Mill St.
NEW KENSINGTON: R. L. Dyer Motion Pictures and Equipment, 110 Freeport St.
NORRISTOWN: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
PHILADELPHIA: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Camera Exchange, 438 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
PITTSBURGH: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126 Sixth St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
READING: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
SCRANTON: Wallace & Cook, Inc., 205 N. Washington Ave.
WILLIAMSPORT: C. Frank Hoyer, 312 Market St.
YORK: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

PAWTUCKET: J. E. Brennan & Co., 5 N. Union St., Thomas N. Simpson, Broadway and Exchange St.
PROVIDENCE: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
WESTERLY: Vars Bros., 8-10 High St.

SOUTH CAROLINA

CHARLESTON: M & M News Co., 363 King St.

SOUTH DAKOTA

ABERDEEN: Artz Studios, 416 S. Main St.

TENNESSEE

KNOXVILLE: The Snap Shop, Inc., 615 S. Gay St.
MEMPHIS: Memphis Photo Supply Co., 6 N. Main St.
NASHVILLE: Burk & Co.
G. C. Dury & Co., 420 Union St.

TEXAS

DALLAS: E. G. Marlow Co., 1610 Main St.
Sanger Bros., Inc., Dept. 36.
EL PASO: Don Thompson, Inc., Bassett Tower.
FORT WORTH: Camera Shop, Inc., 113 W. 6th St.
Lord Optical Co., 704 Main St.
HOUSTON: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
LUBBOCK: Mark Halsey Drug Store, 1217 Broadway.
SAN ANTONIO: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
WACO: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

CEDAR CITY: Zion Picture Shop, 111 N. Main St.
SALT LAKE CITY: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

BRISTOL: Kelly & Green.
NORFOLK: G. L. Hall Optical Co., 257 Granby St.
RICHMOND: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
ROANOKE: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

EVERETT: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
PULLMAN: C. E. Graves.
R. R. Hutchison, Hutchison Bldg.
SEATTLE: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford, 1512 Second Ave.
Motion Picture Service, 1711 Ravenna Bld.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
SPOKANE: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
TACOMA: Eastman Kodak Stores, Inc., 910 Broadway.
WENATCHEE: Public Drug Co., 37 S. Wenatchee Ave.
YAKIMA: Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

CHARLESTON: Camera Shop and Photo Supply, 110-A McFarland St.
HUNTINGTON: Honaker Book & News Co., 418 Ninth St.
MOUNDSVILLE: W. P. Martin, 1107 Third St.

WISCONSIN

APPLETON: Johnston's Book Store, 311 E. College Ave.
FOND DU LAC: Huber Bros., 36 S. Main St.
GREEN BAY: Stiller Co., Stiller Bldg.
MADISON: Photoart House, 413 State St.
MILWAUKEE: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.

WYOMING

SHERIDAN: Davis Art Studio, 134 So. Main St.
WORLAND: Worland Drug Co.

UNITED STATES TERRITORIES

HAWAII

HILO: Moses Co.
HONOLULU: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSION

PUERTO RICO

SAN JUAN: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ARGENTINE

BUENOS AIRES: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.

Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne C.I.: Charles W. Donne, 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa Dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Inc., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Kingston: Thomson Photo Specialty Co., 69 Clarence St.
Ottawa: Photographic Stores, Inc., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Robert Simpson Co., Ltd., Dept. 202.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St. W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photo Store, 772 St. Peter St.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CHINA

Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S. R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak, Ltd., Paradestraat 9.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: M. W. Dunscombe, Ltd., 5-7 St Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, **Hendon Central.**
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8.: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.

FINLAND

Helsinki: Aurora Filmi, Yrjonkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseilles: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: American-European Film Org., 17 **Olympia Plein.**
Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Arnheim: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: "City," Zeestraat 65a.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, Thomsonlaan 57-59.
Rotterdam: Fotohandel "Foka" Admiraliteitsstr. 4-8.

HUNGARY

Budapest VII: Hafa, Hatschek Es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Empire Book Mart, 160 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORTH AFRICA

Algeria

Alger: Kodak-Pathe, S. A. F., 48 Rue d'Isly.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

POLAND

Warsaw: M. Arct., 35 Nowy-Swiat.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C. 1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio & Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.

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1

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3

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5

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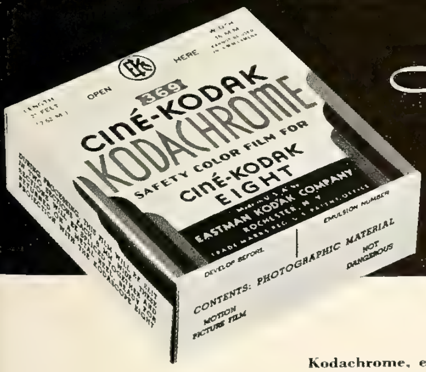

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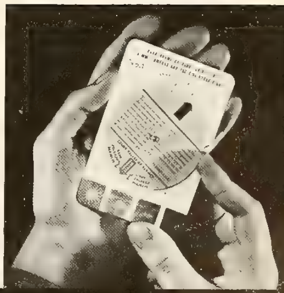

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

JULY, 1937

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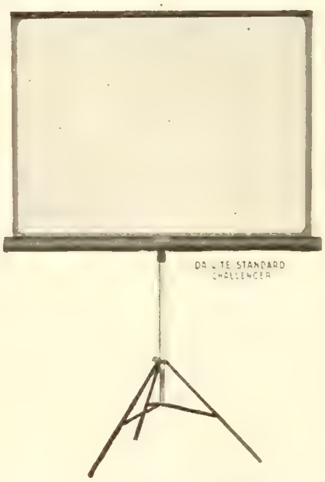

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MOVIE MAKERS

F. S. Lincoln

The magazine of the Amateur Cinema League, Inc.

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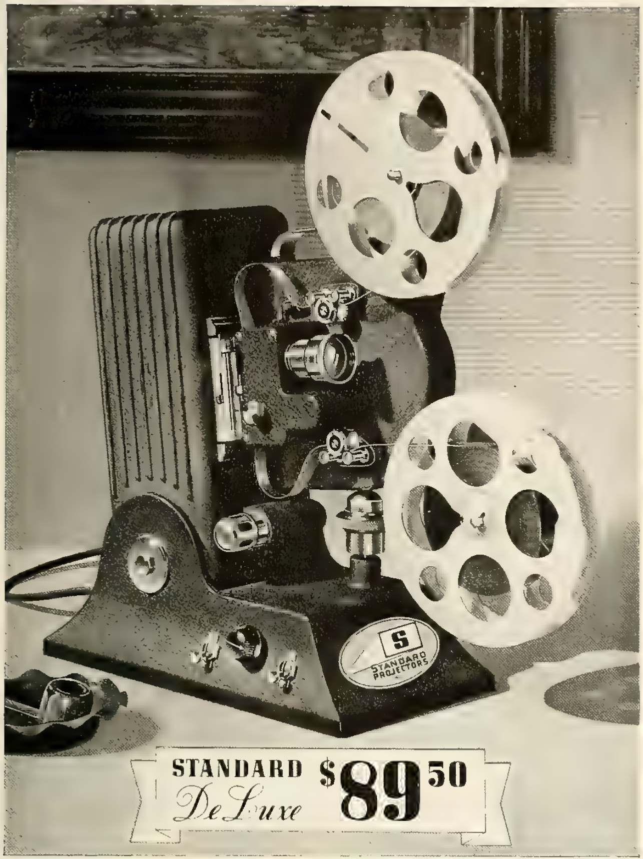

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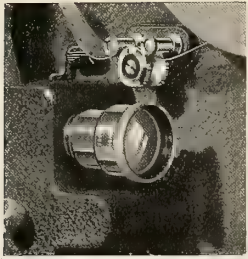

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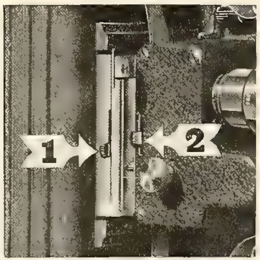

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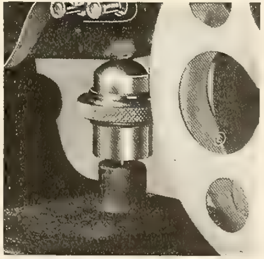

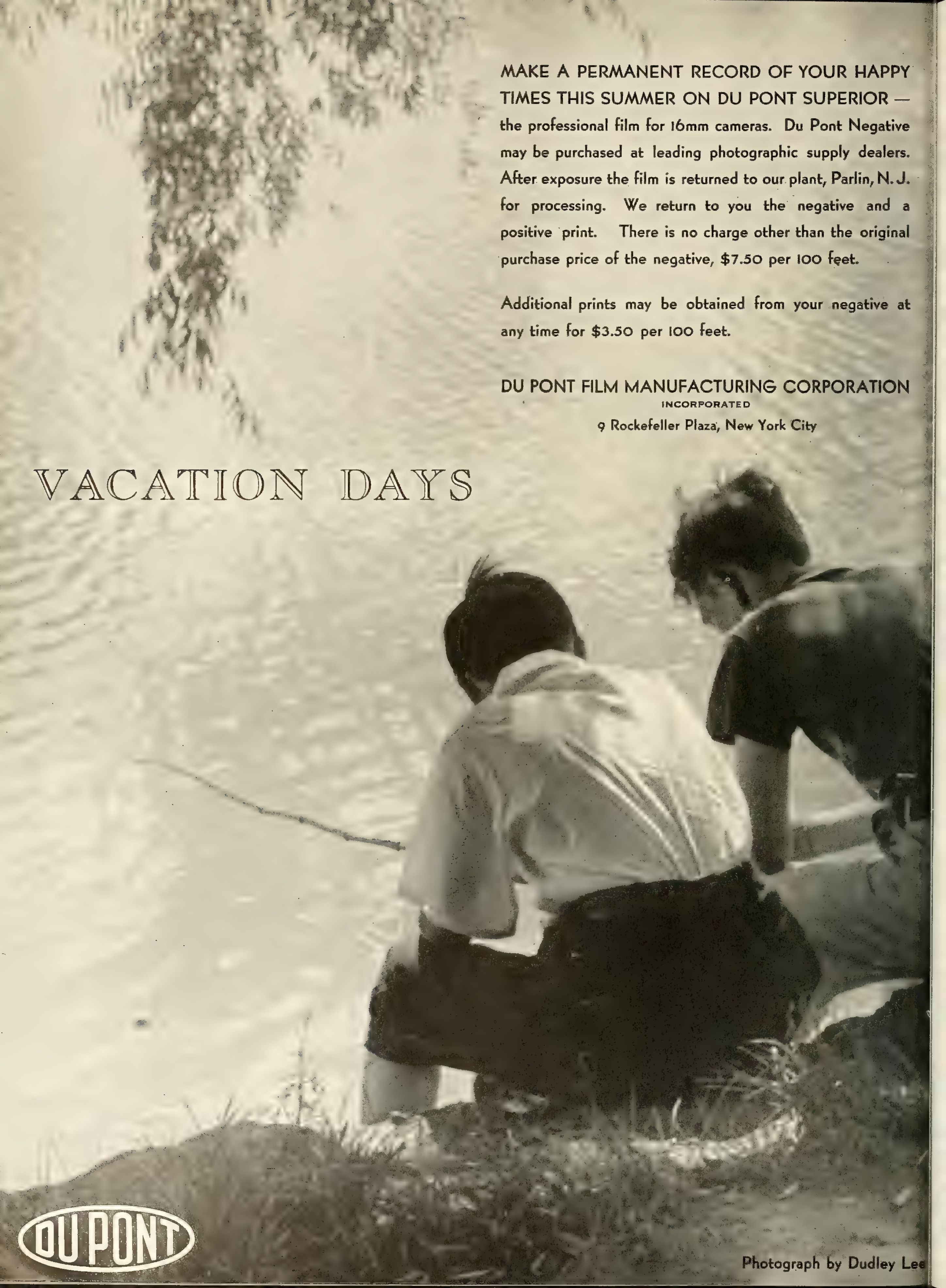

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That movie makers are well bred, that they are not interested in vulgarity and sensationalism has made for a happy development of our very fine hobby. We are a group of decent people intensely concerned with the wider and deeper possibilities of our medium. To make better movies has been the ideal for more than a decade. All this has made the task of Movie Makers a fortunate one, because it has not found it at all necessary to discuss standards of decent behavior, since its readers are naturally well mannered.

Movie Makers hopes, sincerely, that some of our fellow amateurs in the still photographic field will give real thought to a sense of proportion in choosing the subject matter of pictures. For nearly two decades, the tabloid press of the world has employed photographs as its chief method of news reporting. Obviously written for the lowest level of popular intelligence, the tabloids have used pictures addressed to that intelligence, some of them sensational and vulgar. More recently, the use of photographs to replace reading matter has become a part of the technique of weekly and monthly publications. Movie Makers regrets that the tabloid emphasis on sensationalism and photographic impertinence has, in some instances, been adopted as the apparent stock in trade of these newer enterprises. To this emphasis has been added a relish for photographic nudity, on various pretexts, that certainly brings nothing constructive. All this might persuade some still photographic amateurs that these are the kind of pictures everybody should make.

Movie Makers knows that it reflects the standard of pictorial propriety of its readers. It doubts whether the new type of photographic prints appearing in some publications reflects, at all, the standards of still photographic amateurs. These standards are better than some of the newly arrived editors seem to believe. If readers speak out, as we believe they will, a healthy correction will have been supplied at a time when it is needed.

Photography and cinematography are clean hobbies, with a fine record of amateur accomplishment. It will take more than a few published "candid" photographs of gruesome, "spicy" and "off moment" subjects to spoil that record. A sense of proportion will correct the bad start.

Here are two scenes for a summer film of pleasure hunting. The shot above could be titled, "You can hunt it down with a good club," and the scene below could follow the caption, "You can't buy pleasure—but it's yours for nothing if you know where to hunt." You always can find pleasure anywhere in the world with your cine camera!

Photographs by William M. Rittase

MOVIE MAKERS

A pleasure hunt

BETH BROWN, ACL

THE summer time is synonymous with locking up the office and loafing on the job. As anybody can tell you—it's much too hot to work. It's too hot even to think. The thing to do is to run away—and the way to run is the subject of this saga.

How do people spend their vacations? How do you spend yours? How do your butcher and your baker and your next door neighbor spend theirs? There's a film.

No doubt you've sat in on family conclaves and weighed the pro and con of visiting Aunt Carrie down in Carolina as against going trout fishing up St. Lawrence way. You've heard Mother sigh for a peaceful month on a farm—in a rocker on a piazza facing the Catskills. You've heard Dad plead for a cross country tour in a second hand trailer that he thinks he can pick up dirt cheap. You've heard brother Jim suggest a hiking trip through Yellowstone. And you've witnessed the whole family finally being overruled by Annabelle insisting on a social season at Southampton.

Hunting down pleasure—and how the family goes about it—makes a film that makes for laughter.

Or take the tired business man. Pleasure hunting is a pretty serious business with him. He tries to make the best of it. The guide books help a little—but not too much. The clerk behind the mahogany counter of the cruise company may rattle off a glib sales talk about moonlit decks and all night dancing, Caribbean seas and surf swimming. But our tired business man has been riding the subways all winter, and his dream is to find an island in the sun on which to squat. There certainly is a picture in the comparison of what he does get with what he would like.

Take the stenographer next. All she gets in the way of a vacation are two brief weeks a year. And if she doesn't get her man in those two weeks, she may have to wait another year before those memorable two weeks come rolling round again. Boy! there's a saga right there. If you can get an obliging friend to act the rôle, why not sit down beside this picture and start it from scratch? Show her scrimping on her lunches to buy her trunks—shadow her to 34th Street to buy her clothes—show her staying up nights to knit a white sweater. Film her running over to the beauty parlor to get that "permanent" and finally catch her plopping down in a dusty coach all aboard for Sullivan County. And what happens up there is an eyeful for your cine camera.

Family—business man—stenographer—doctor—lawyer—Indian Chief—how each one goes hunting for pleasure is a subject in itself. But, by no means, need it be strictly a subject given over to summer. Folks have been known to go pleasure hunting all through the year. You can make it winter just as well and do all your hunting at the cabarets and night clubs. You can show what people do with a leisure hour or two—show them at bridge and at ping pong or buried in a book of verse. Show your Wall Street broker during his lunch hour, keeping fit by playing squash. Show your show girl in the beauty salon de luxe being beautified because it's her pleasure to please others. And show your proverbial trolley car conductor riding his trolley on his day off.

Hunting down pleasure is a topic that's twice as wide as it's long, and, once you've started, there's no stopping you and certainly no telling where you'll go. That's its chief charm, so let's get started right now.

Let's open with:

Title 1. *You can't buy pleasure—but it's yours for nothing if you know where to hunt.*

This title is self explanatory. The accompanying scene can be one of the old folks at home clambering, bag and baggage, into the family chariot. It can be a hunter in hunting togs. It can be a honeymoon couple boarding the honeymoon express. And it can even be the cameraman setting out on this assignment.

Title 2. *Where shall we go to find happiness?*

You can follow this title with a sequence of sweeping country—take your choice of mountains or plains or gently rolling farm land.

Title 3. *Your canoe can find it for you along the quiet of untroubled waters.*

Any sort of water shots will do here, provided that the waters are calm and you give your cash customers a canoe as per your promise. If you want to be generous and make it a yacht, that's all right with the management. Just change your title when you change boats.

Title 4. *If you love high mountains—your horse will blaze the trail.*

No objection to a mountain minus a horse, if the title is changed appropriately. The only point that we would like to emphasize is the contrast of the peace to be found on water as against the path fraught with danger, if you insist on climbing to the heights.

Title 5. *For some hunters—pleasure is on the wing.*

This is for sportsmen, and here's hoping that duck hunters will "Ah!" aloud in the audience.

Title 6. *Your favorite gun brings down your favorite game.*

Now, really, do you need a diagram for this one?

Title 7. *Perhaps your happiness is a matter of course—*

Here would come shots of action on your favorite golf course, only please don't shoot a golf

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This movie is made by tracking down the vacation lure

The camera takes to the water

ORMAL I. SPRUNGMAN, ACL

SOME movie makers can build a film on a shoestring. I'll start mine with a glass of water.

Have you ever looked for plot in a sparkling tumbler? I swear I see geese honking over wilderness ponds—moose dunking for lily roots—scale clad giants breaking water—sparrows nesting in our bird bath.

There's next door's youngster wading rainy puddles, his older brothers clinging to muddy banks and diving into tree shaded swimming holes. I see pretty forms on placid beaches, aqua planes bouncing over lake waters and waves slapping sunburned faces.

Now there are several easy openings for a water sports film. You might take a back lighted closeup of water gurgling into a tall, cold glass, then slowly bring the filled glass toward the camera lens—or the camera toward the glass—and dissolve into subsequent water scenes of swimming and diving.

Or, from a medium shot of a youngster drinking pump water from a cupped hand, fade out and in on a closeup of the same lad, his head emerging from the surface of the old swimmin' hole after a dive.

You might even start your aqua filming by "closeuping" the pages of a swim suit catalog and, then, while camera motor is still running, change the focus and slowly lower the booklet to reveal the beach background and its occupants right out on location. The same idea could be used with vacation folders and resort advertisements.

Swimming and diving scenes should present more than just a personal record. With little extra effort, such sequences can be made instructive and educational as well as entertaining. Perhaps you have an expert swimmer in your family. If not, coax some muscle bound, rawhided life guard to show the young heir the fundamentals of kicking and breathing. Or the kid brother, who is really a demon with the crawl stroke, might demonstrate his skill. Such an exhibition, besides providing nice family album stuff, often helps less experienced swimmers who may view the film.

Vary the shooting angles wherever possible. The camera may be held at water's edge for the side and front shots, while a vertical view from a diving tower will reveal the whole action. If your camera has adjustable speeds, you can use twenty four or thirty two frames a second to produce more interesting shots of diving, while sixty four frames can be used where slow motion studies are desired.

Once there, it can find a multitude of lively scenes

If you are filming at your lake home, you might photograph the construction of a diving tower, from cutting the logs to assembling the ladder and the final test. Folks who can do something else besides peer into the lens when photographed are always popular screen subjects. By busying his home actors with creative tasks, the cameraman is bound to secure more natural sequences.

A comical touch will "pep" up a swimming film, and funny bones can still be tickled with humorous sequences of a fully clothed swimmer walking off the end of a diving board or descending with an umbrella used as a parachute. All you need is some old clothes and a cooperative actor, and you can make a comedy relief sequence that is sure fire. A recent Grantland Rice *Sportlight* has covered this very feature. Ordinarily, everybody hesitates to ape the efforts of Hollywood's movie brethren, but many of these short sport reels are really well planned and are worthy of study by amateur camera toters.

Filming beach scenes sans the necessary filters is almost as serious an offense as swimming publicly without the proper attire. If black and white film is employed, a 2x or 3x yellow filter will help to prevent overexposure and will emphasize clouds. In color filming, it is understood that only the haze filter can be used, and then only for distant views.

While flat lighting is fine for Kodachrome, back and side lighting create the most artistic results in monochrome. A telephoto lens will permit securing closeups of water scenes from the lake shore, where hip deep wading or the use of a boat might produce only jittery pictures.

Aqua planing offers real sport and splendid cine material, particularly where spills are frequent. Start this sequence at the very beginning of the action;

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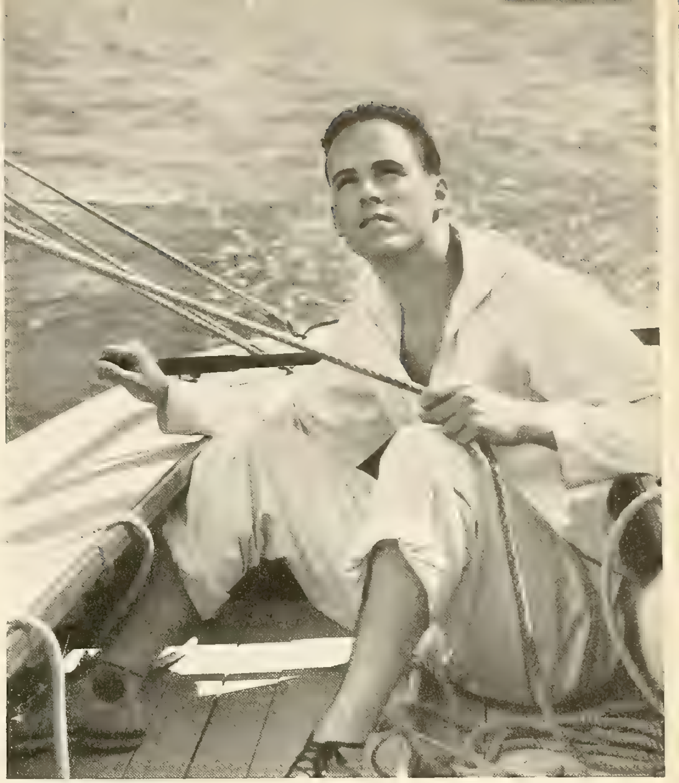
H. Armstrong Roberts

Most water sport shots can be made best from a boat

A wide angle lens is required to get a scene like this



H. Armstrong Roberts

What focal length?

EDWIN C. BUXBAUM

THE new pictures of different scenes that summer vacation offers intrigue movie makers, not only because of novelty in themselves, but also because they offer new filming problems. If new subjects did not present new problems, movie making would not be the fascinating hobby that it is.

The angle, up, down or sidewise, is an ever important consideration when a cameraman approaches a new subject. There are the angles of the light, the angles of the camera's view and—what many filmers forget to think of—the angles of our lenses. If you travel north, west, south or east this summer, there are going to be times when you will want special lens equipment. Sometimes you will need a telephoto lens and sometimes you will want a wide angle lens—and, when you need them, nothing else will work.

The normal angle which the eye includes is about fifty degrees. The standard lens on the movie camera is made to include somewhat less than this. For a camera using 16mm. film, such a lens has a focus of one inch, practically speaking, and, for average uses, this is very satisfactory. But, on a trip, there are many times when a telephoto lens, with its ability to bring distant objects close up, is a great advantage. There are occasions when a telephoto lens will get the picture, while the ordinary lens will record only a small, indistinct image that is too minute to be of much use. Telephoto lenses combine the lens of the camera and a telescopic optical arrangement and, accordingly, they are of long focal lengths, being obtainable in lengths of two, three, four, six or even ten and twelve inches.

What should be the focal length of the telephoto lens that you take on your trip? That is a question which any movie maker might ask himself, and here are a few generalities that may help you. A lens over six inches in focal length is not very practical for the average amateur. On the other hand, one of the most useful telephoto lenses is the two inch objective, which usually can be had in speeds of $f/1.5$ and $f/3.5$. Many amateurs regularly use this in place of the one inch lens, for it gives excellent results in filming pictorial shots, such as those of local scenery. The double size image is useful, and its smaller field makes composition a pleasure. It is often awkward to cross a street to get the closer view which this lens will bring with ease. Medium and near shots of people can be made without intruding yourself and your camera upon them, and thus you can frequently get unposed scenes of human interest that you might otherwise hesitate to make. Yet the focal length is not so great as to make this lens awkward to handle in average work. Hence, some travel filmers use it as standard equipment on their cameras.

Lenses of three inch focal length give a triple size image, and they can be had in speeds of about $f/4.5$. This lens is a good all around telephoto where extreme shots are not necessary. It is useful for taking pictures around the city, on the beach and in shooting children at play when you want them to be unconscious of the camera.

The four inch lens is preferred by many amateurs who use but one telephoto lens. It is useful in travel filming and is especially helpful in taking pictures of mountains, wild life and other objects at fairly extreme distances. It gives a four times magnification and is offered as fast as $f/2.7$.

Advantages of the additional lenses many filmers use

The six inch lens can be obtained in a speed of $f/4.5$ and it also can be obtained in slower speeds of $f/5.3$ and $f/5.5$. The six inch lens is mostly useful for the naturalist or the candid camera shot enthusiast who likes to "steal" shots of personages. Its use absolutely requires a tripod. In fact, any lens longer than two inches requires a tripod.

It must be remembered that the normal objective for an 8mm. camera is a one half inch lens. This gives the same picture as does the one inch lens on 16mm. Therefore, the focal lengths given in this discussion apply to 16mm. cameras and must be halved when applied to 8mm.

When traveling, don't forget to take a filter. If you will use a deep yellow or even a red filter with your telephoto lens, you will be able to cut through aerial haze and to get full detail in many cases when haze is thick enough to prevent the eye from seeing detail. In mountainous countries, a filter is a necessity. If you do not wish to use these darker filters, which require longer exposure, lighter yellow ones will help. Atmospheric influences, such as haze, clouds and mist, affect the pictures taken by telephoto lenses considerably more than those taken with a lens of normal focal length.

A telephoto lens will repay its cost by recording interesting and quaint customs in foreign countries, military parades, church festivals and pictures of celebrities at reviews and dedications, all of which will appear on the screen as if you were right next to them. When you are traveling on the seas, try pictures of the waves and of fish, using a telephoto; you will be surprised at the dramatic effects you can obtain. Whenever you feel a desire to view something with field glasses, you can use your telephoto lens on the camera.

With the telephoto lenses for some cameras, there are supplied auxiliary finders that give the view of the lens, while finders of other cameras have rectangles marked off to give the fields of the various telephoto lenses. The smaller frames will be for the lenses of longer

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Filming a century

ROBERT F. GOWEN, ACL

Problems facing a community effort to recapture past

BOLD is the movie maker who undertakes to film a three reel dramatic picture based on a complete scenario and involving costumes, properties, sets and community cooperation. But the filmer who adds to this ordeal the need for historical accuracy, in the recreation of events that actually happened to people dressed in costumes that actually were worn, must be even more valiant.

But, if he has the fortitude (some might nominate it blind self confidence), he will have memorable and wonderful experience. He will discover a lot of things about people that he would otherwise never know; he will learn how a group of citizens can cooperate in creating an artistic unit and he will understand how the creative impulse can make bricks without straw or, in our case, a mid Nineteenth Century schoolroom out of a fire house.

The Birth of St. Mary's, to which we are now adding the finishing touches, tells, in Kodachrome, the history of St. Mary's parish in Scarborough since 1839. The picture, made for St. Mary's Church and supervised by St. Mary's Young People's Fellowship, begins with the first church services, which were held in a schoolhouse built by Dr. Creighton, then the rector. It continues with the planning and building of the present church in 1850 and ends with scenes of services in the church at the present day. The script called for showing the first church service held in the school, the first service in the then new church building, and it included historical incidents, such as the presentation of a bell for the church by Commodore Perry and the manufacture of the stained glass windows by John Bolton. Particularly important was the sequence showing Washington Irving planting the ivy with which the church is now covered.

The first problem that we faced was the understandable criticism that the script was factual, rather than romantic, and therefore lacking in human interest. This was corrected by the introduction, in the story, of the romance and marriage of the first rector's daughter, and this, although it involved delicate handling (and completely rewriting the script!), gave an opportunity for a lovely wedding sequence in the costumes of the period.

We were fortunate in the matter of sets, for one lovely old house, built before the period of our story, was made available to us. We had the church practically in the same condition as when it was first built, except for the covering ivy, while many of our scenes could be staged out of doors in places where modern buildings could be excluded.

It was the costumes, of course, that presented the big problem. These had to be authentic to suit the period of the picture, 1839 to 1850, and it was hoped that originals could be found. To take care of this, and the question of sets, research, etc., a working staff was organized, headed by a general manager, Miss Marion Dinwiddie. Her job was to correlate the different departments, get out the cast when a sequence was to be shot, check on the costumes, be responsible for the sets and properties and help to do the worrying.

Mrs. Merritt W. Barnum, the costume director, had the job of furnishing the costumes and seeing that they were fitted to the members of the cast. This not only required research but a tremendous amount of work in finding and borrowing the women's costumes, most of which were so valuable to their owners that it was difficult to get people to lend them. By scouting over a large part of Westchester County, Mrs. Barnum and her staff brought to light many beautiful gowns of the period.

Providing costumes for the children turned out to be a task, since over thirty children were used in some sequences, and only a few costumes could be borrowed for the purpose. It was therefore necessary for Mrs. Barnum's staff, headed by Mrs. H. Warren Terry, to pitch in and make them.

The men's costumes were found to be an even greater problem, although, after a long and arduous hunt, frock coats were obtained and reconstructed to suit the period. "Stove pipe" and beaver hats of the proper shape were found to be especially scarce, but eventually a few were found that could be used. The others, as well as some of the military costumes, had to be rented. Stocks and shirt frills were made by the committee.

By spreading copies of the script here and there, we began to evoke enthusiasm for the job in the community, and we

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Frame enlargements of shots from "The Birth of St. Mary's"

Take such shots in color with method that is given here

Frank H. Bauer

Floral closeups

EDMUND ZACHER, II, ACL

LAST SUMMER, when I was seeking a new subject for my Kodachrome filming, I thought of how beautiful a reel of ultra closeups of flowers could be. In previous years, I had made numerous flower closeups in Kodacolor, with excellent results. Unfortunately, however, due to the lenticulations on the film, there were a number of shots that had to be discarded because the out of focus backgrounds introduced disturbing color fringes on vertical lines that detracted from the composition of the subject. Now, with Kodachrome, it is possible to have the background as much out of focus as in black and white pictures and yet not introduce colors that were not present in the original.

Closeups and out of focus backgrounds in color—here was something different from the usual run of scenic compositions with everything in focus. These shots, too, could be used very advantageously in films that I had taken previously or they could be arranged in a one reel study of flower closeups.

With a six inch telephoto, I could focus on a relatively small area at about five feet distant, and, because of the shallow depth of field of this high power lens, the background would be considerably out of focus. This was just what I desired.

Not far from my house was a row of Japanese cherry trees in full bloom, with a large forsythia bush in the background, about fifteen feet away from the nearest tree. A clear sky, bright sun and fleecy clouds were the additional factors for producing innumerable color combinations. One could hardly have asked for better conditions for an experimental shot—pink and white blossoms against a yellow background, a six inch lens and all factors tending to produce a background as much out of focus as needed.

Perhaps I have a great advantage, in that my camera is equipped for visual focusing, but I later found that the ordinary camera with the one inch lens, used in connection with a titling device, worked just as well and in some cases would be used in preference to a telephoto lens. Accurate focusing on the foreground object is essential, or the shot will be a failure.

After a little careful manipulation of the tripod, I had a well lighted group of cherry blossoms in focus against the yellow background of forsythia. With the sunlight striking the blossoms at a slight angle to give more depth, I made the shot, allowing about one half stop increase in exposure because of the extreme closeup.

Then I began to wonder what would be next, but it was not hard to find subjects in the orchard. Before I had finished, I had shot pink cherry blossoms against blue sky, white low hanging cherry blossoms against green grass, white blossoms, against a mottled background of blue sky and sprays of pink peach blossoms, and several other combinations. I found that I could even get a very desirable black background for sunlighted flowers by using the shaded side of green foliage with the exposure set for the subject in the sunlight. An effective composition was produced by a cluster of pure white cherry blossoms against this dark background, with an occasional spot of blue showing through.

Shots of this sort, I found, take a bit more time than the usual run of ordinary scenes, but one is well rewarded for a few hours of patient work strolling around looking for just the proper combination. Don't expect to work without a tripod, for it is practically impossible to get your composition and hold it until all adjustments are made and the shot is finished. Of course, the use of the regular viewfinder for such closeup work is out of the question. At such close distances, you will not see in the finder the same picture that will be seen by the lens—just as one eye does not see exactly the same picture as the other. The reflex finder found on one make of camera or the focusing alignment gauge on another is designed for just this type of work.

What is required to record flowers with Kodachrome

When it comes to taking flower closeups in the garden, it is often impossible to utilize the longer focus lenses, because of the lack of room in which to work or because of the need of tripod legs longer than normal. Often, a certain flower is lighted properly from one angle only. As soon as this angle is changed in any way, the effectiveness of the lighting is lost. To use the telephoto—even at its shortest distance to include the smallest possible area—would mean that the camera would have to be placed several feet away. Even with the tripod as high as possible, the change in angle would spoil the lighting. To get the camera angle that gives the best lighting, usually it is necessary to work close to the subject. With the aid of any of several makes of title writers, one can maintain the correct angle and still procure a closeup of a smaller area than can be done with the one inch lens

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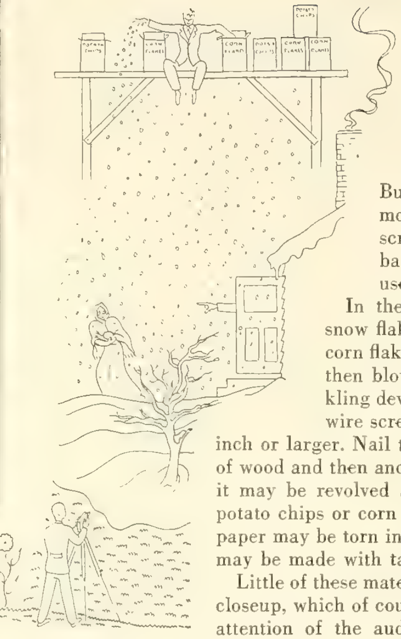
Cine deceits

EARL THEISEN

Radio Pictures

Plaster of Paris is dropped on the dampened branches



Securing effects with simply made set substitutions

IN HOLLYWOOD, when the special effect isn't done by rear projection, glass matte shots or miniature sets, it may be accomplished with chocolate, fruit cake or even mashed potatoes. What the masters of illusion in the special effects departments cannot contrive with mirrors, they may work out with the aid of the contents of the corner grocery store. Since every movie maker has access to the same properties, he can reproduce some of the cleverest and most convincing of Hollywood illusions, whenever his script calls for them.

For example, if there are several rehearsals, the ice cream may melt under the hot July sun in the garden party scene, but mashed potatoes won't melt and they photograph just like ice cream.

Glycerine sprayed on a face with an atomizer looks like perspiration, and the effect is especially good if the drops of glycerine are side lighted or cross lighted for emphasis. Liquid chocolate may be used to represent ink or car grease on the hands or face. It is easy to wash off, and the effect is better than if makeup were used. Movie blood is catsup, for it makes more convincing gore than does red paint or makeup. The actors may feel like a hamburger, but the effect on the screen is satisfyingly realistic.

Movie ink can be spilled by the bottle on clothing and yet it can be washed out if it is made from lamp black and water, although, of course, delicate or light colored clothing must not be used.

If a script calls for paint being applied to an object, flour paste with glycerine is a good substitute, and you won't need paint remover to restore the painted object to its condition before being pressed into service as a home movie "prop." Bubbling champagne is ginger ale; movie whiskey is tea. If, by chance, your script requires a villain who chews tobacco, chocolate or fruit cake may be used instead of tobacco.

In the snow storms in Hollywood, falling snow flakes are made of potato chips or white corn flakes. They are sprinkled into the set and then blown about by an electric fan. A sprinkling device may be made of a circular drum of wire screen that has a mesh about one quarter inch or larger. Nail the screen to a pair of circular pieces of wood and then anchor a long handle to the drum so that it may be revolved above the heads of the actors. If no potato chips or corn flakes are available, thin white tissue paper may be torn into very small pieces. A substitute hail may be made with tapioca or puffed rice.

Little of these materials is needed if the scene is shot in a closeup, which of course is advisable because it centers the attention of the audience on the action and more dramatically conveys the idea that the players are in a storm. Filters greatly help the effect.

A snow storm with a night effect may be had by using a deep red filter and filming in daylight. For contrasty effects, use a green filter and underexpose. Generally, the studio cameramen use a white gauze over the lens when filming a snow storm. Movie makers also will find a black gauze over the lens helpful when making a rain storm scene.

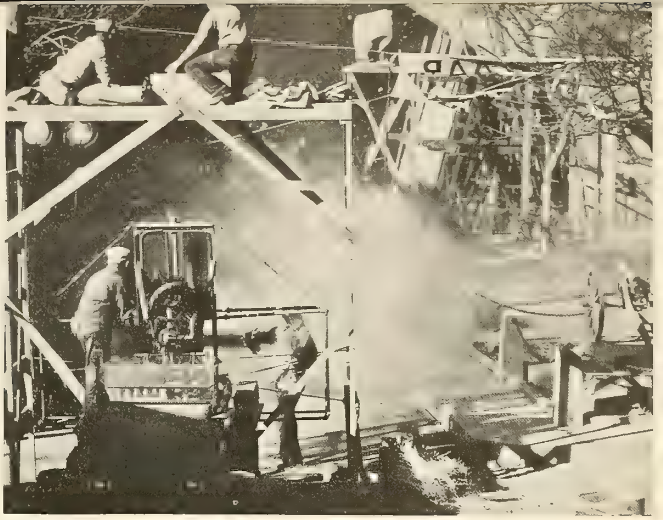
For snow on the ground, the studios use marble dust or salt. Wheat flour may be used. A small bag will go a long way if the flour is sprinkled carefully.

Snow on an actor's clothing is made of chopped chicken feathers. The feathers are cut into small pieces and then sprinkled on the dampened clothing. Snow on trees and shrubbery is a paste of plaster of Paris, which may be poured on top of the branches to drop downward naturally. Property trees temporarily set in the ground must be used because the plaster of Paris would destroy real shrubbery.

To produce rain effects, a garden sprinkler with fine holes could be used if it is held high above the setting. Otherwise, equipment for producing fine mist rain may be built by drilling holes three or four inches apart in an iron tube. (The holes should be one sixteenth of an inch or smaller and may be made with about a number fifty drill.) By placing two or three of these "rain tubes" parallel and above the actors, and by using all the water pressure available, it is possible to make a realistic rain storm.

Increasing the pressure of the water in the tubes reduces the size of the raindrops. In the special effects departments of the studios, there are pumps that increase the pressure to the point where a rain storm that is almost dry is obtained.

Home made rain storms are more convincing and easier to handle in closeups, and, in most theatrical movies, the rain storm scenes are restricted to small settings and closeups. When one uses a close shot, if the amateur actor is not able to get across the idea of struggle with the elements or "storm feel," a profile shot can be used. In some cases, one may even shoot over the actor's shoulder toward a part of the scene



Paramount

Dust and straw are thrown in the path of the airplane propeller to make a Hollywood dust storm. Amateur movie makers can use a large fan for similar effects on a small scale.

where incidental action of some sort can convey the idea intended. If your scenario calls for a person driving in a rain storm and getting stuck, first show him in the car, rain beating against the car window. It is not necessary to make the automobile travel, if the scene is shot at night and is photographed with only the illumination from a subdued spotlight which is thrown on his face. Jiggle the automobile body, and you will create the illusion that the car is moving. When the driver gets out to see how badly he is stuck, shoot over his shoulder at the wheel imbedded in mud.

If a scene of rain beating on a window, as seen from the inside, is wanted, line up the camera at such an angle that only the window and the rain striking it are photographed. You can thus exclude the outside view. Rain storms are more dramatic and forceful if staged at night, and most Hollywood rain storms are made with night effects. This has the advantage of making it possible to localize the artificial rain storm. Night effects may be made in sunlight with a heavy red filter.

In interior scenes, when drops are wanted on an actor's face, as when he is under a shower, use a mineral oil.

Fireside scenes are more authentic if the flickering firelight can be seen on the wall behind or at the side of the subjects. To do this, build a disc of cardboard and cut larger circular holes in it. Then turn the disc in front of a flood bulb unit and thus project the moving light pattern on the setting.

Shimmering light reflected from the water to the walls of a ship cabin or deck house enhances the illusion of the scene being made on a boat at sea. This is done by projecting a spotlight beam on the surface of water in a pan so placed that it will reflect the light back on the set. Use a spotlight that is not too strong, and disturb the water; then the reflections on the set will be the same as if they came from sunlight on the sea.

Hollywood also makes use of reverse motion, which the movie maker can easily obtain by holding his camera upside down. For example, if you want to show a person being struck by an automobile so that he is thrown into the air, turn your camera upside down, and have the actor jump from a platform outside the scene so that he lands against the auto. The final effect on the screen will be that the person was hit and thrown. Many tricks are possible with this method. For example, film with your camera upside down while somebody jumps off backward from a high wall. On the screen, it will seem that he jumped casually from the ground to the wall with superhuman ease. The principle of reverse motion is simple; it is the application of it that counts.

Some explosion effects are made in miniature sets with rubber toy balloons. If a bridge or building is to be shown blowing up, insert a rubber balloon in the dirt underneath the model of the bridge or building. Then inflate the balloon and sprinkle it with fullers' earth or dust. Explode the balloon with a blowtube and pin dart. The camera will not pick up the pin dart but will get the explosion effect. Such balloons can be used for many miniature explosion effects, such as airplane crashes or car wrecks. Electric detonating caps may be used for miniature battlefields. Run the electric wires underground and then set them off by rheostats or push buttons.

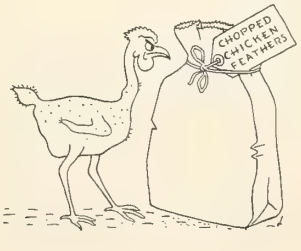
Movie lava is a combination of silicate of soda, mud and powdered aluminum; the bubbling effect is gained by adding caustic soda. Try this effect in a miniature set.

You can film underwater effects on dry ground by moving, between the lens and an appropriate setting, a piece of imperfect glass in which there are wavy lines. Flowing mineral oil over a piece of glass gives similar results and may be used to advantage for special title effects.

Things are rarely what they seem on the theatrical screen, but some of the best illusions are created with the most obvious and available of materials. So, if your own scenario calls for an effect that might seem beyond you, look in your pantry and medicine cabinet before you give up!

Warner Bros.

A raging storm of corn flakes is the snow in this shot



Helen Hewett, 1936 National Salon, Oval Table Society

A cigarette can be made to jump into the hand or vanish

Basic cine tricks

LOUIS ELL

Six general ways in which one gets camera illusions

CINE technicians generally consider that there are six basic methods of producing trick effects with the motion picture camera itself. Although there is a wide variety of adaptations and applications, they are all variants of the basic six methods.

To the beginning amateur, these fundamentals should be of extreme interest, since it is usually totally impossible for him to make use of other trick processes, which include optical printing, rear projection and mechanical arrangements on sets. While he can juggle shots around in the editing, shorten scenes and otherwise rearrange his original camera record, for real trick effects, he must rely mainly on manipulation of the camera and the film at the time of the exposure.

All trick effects produced in the camera are a combination or variation of the following fundamentals, but, in exemplifying each type, the simplest and most common ones have been used to enable the reader to grasp more readily the principles involved.

Variation of speed of film travel. Many of the modern amateur movie cameras are equipped with more than one film speed. Those commonly included are eight, sixteen, twenty four, thirty two and sixty four frames a second, the last being slow motion camera speed. A few cameras also include a single frame release, which means that the mechanism can be adjusted to expose only one frame of film each time the exposure button is pressed down.

Trick work, which depends upon variation of film speed, is based on the fact that the normal speed, in both camera and projector, is sixteen frames a second (twenty four frames a second in the case of sound). When camera and projector are run at exactly the same speed, the movement of the subject is reproduced naturally.

Therefore, if a speed of eight frames a second is used in taking the picture and the projector is run at normal speed, or sixteen frames a second, we find that the projection time is just half the time required for photographing the scene and that the screen image is speeded up to twice the actual rate of motion. Whereas, if a speed of thirty two frames a second is used in photographing and the projection speed remains normal, the action covered in one second of photographing is expanded to two seconds of screen time and is therefore one half the actual rate of motion.

High camera speeds are used commonly for the analysis of movement and form in sports, such as swimming and golf, and for the study of the operation of fast moving machinery. The eight frame speed is used to increase the speed of a train, car or horse to heighten the dramatic effect, and sometimes it is used for comedy. One advantage of the eight frames a second speed is that it doubles exposure and thus permits one to make scenes under bad lighting conditions, provided that the subject is such that the increase in the rate of movement on the screen is not objectionable.

The single frame speed is used for giving screen motion to inanimate objects, or to make motion apparent where the normal action is too slow for the human eye to record it, such as in the case of the growth of plants.

In using this method in animating jointed dolls, cardboard cutouts and the like, an exposure is made, then the object being photographed is moved slightly, and another exposure is made. In doing work of this kind, it is often helpful to examine a strip of processed film containing human action similar to that which you want to portray. By counting the frames occupied by the corresponding human action, one will have a guide in animating.

When one makes a stop motion picture of a rosebud unfolding, or the growth of a plant, neither camera nor plant should be moved until the study is complete. An exposure is made every half hour, or at some other predetermined interval, until the action is finished. Special apparatus is needed to control the camera automatically.

Direction of film travel. It is apparent that there are only two ways in which the film can travel through a motion picture camera—either forward or backward. While many studio cameras are equipped with mechanisms which will run the film through the camera backward, the amateur can secure the same effect merely by turning his camera upside down and filming the action with it in this position. If this strip of film is cut from the finished reel, reversed end for end and spliced back into the body of the picture, the action on the screen, while being right side up, will all be in reverse. A man walking forward when the picture was taken will be walking backward on the screen. Although this effect can be obtained with 8mm. film, it is not so satisfactory as when done on 16mm. The 8mm. film must be refocused on the projector whenever an inverted scene is shown.

This effect has been used in a rather slipshod way to make water run up hill, divers to dive out of, instead of into, the water, and for other similar effects intended to draw a laugh. Few realize that this same trick can be used to create dramatically important illusions—"faking" an automobile crash, for example. If two cars are driven together so that their bumpers touch, then if one sets the camera at the eight frames a second speed, turns it upside down and films the scene as the cars are thrown into reverse and backed rapidly apart, a realistic effect of a head on collision is gained.

Reverse motion might be used with stop motion for making a plant shrink and disappear back into a pot.

Masking out portions of the film area during exposure. This category includes the circular, binocular, keyhole and

[Continued on page 351]

He plays it simple

JOHN J. KLABER, ACL

Uncle Pete packs few gadgets but follows his rules

THE showing was finished, the lights in the living room had been switched on, and Uncle Pete and his nephew, Bill, had settled down in the two big armchairs.

"Well, Bill," said Uncle Pete, "how do you think the folks will like them?"

"They'll like them fine," replied Bill. "They're a lot better than I expected. You know, I was afraid that, being an architect, you would take pictures of nothing but architecture, than which nothing is more boring. I didn't like to say anything to you about it, but somehow your pictures of architecture aren't boring. How did you manage it?"

"You see, Bill," and Uncle Pete smiled broadly, "I was afraid of that too. I knew my natural tendency and was careful to guard against it. I had my films developed abroad, whenever I could, and, by seeing them run off, I was able to check up on myself.

"There are processing stations in most European countries, which do excellent work promptly and dependably. Some of them give you twenty four hour service, although about three days is more usual. I listed my shots as I went along and was careful not to get too many without motion of some sort.

"The modern amateur movie camera is practically perfect, from a mechanical point of view. Nearly all of the shots one takes are in sunlight, whose summer strength, in most of the European countries I visited, is about the same as here in the States during the same period. Besides, the use of black and white film helps one out, giving good results even when the exposure is not exactly right.

Contrast in scene is one condition that he requires

F. S. Lincoln

"In England, where the light is weaker than on the continent, I opened the lens one stop more, and the results, as you see, were quite good. There's usually a bit of haze in England, and it shows in some of the films, but it makes them look all the more English, so I don't regret it.

"Focusing is no more difficult than exposure. With the small stops one generally uses in this kind of work, you have practically universal focus, except for a few closeups. The fact is, I took a few shots in a hurry, where both focus and lens opening were slightly wrong, yet nobody seems to notice it. After making the first of those shots of Santa Sophia, for instance, I noticed that both the lens mount and the diaphragm lever had slipped out of proper setting. I expected this footage to be a total loss and took some extra shots, but they all look much alike.

"People tell you to use a filter for cloud effects, but, with panchromatic film, I find that they are not a necessity. I had no filter, but, if there were clouds, I usually got them well enough for my purpose. I had no tripod, either, but I did set the camera down whenever I could find a solid support in the right place. When I didn't find it, I shot from the shoulder, holding the camera as steady as I could, and only experienced movie makers, like yourself, would notice that the pictures wobble a bit. Maybe my old army experience in sighting a gun helped me, I'm not sure. Anyhow, I got a number of hurried shots that I would have missed if I had taken time to set up a tripod.

"My idea all the way through was to carry as little equipment as possible. Much equipment cuts down your speed of action, and besides I'm not so young any more, and I hate being loaded down with unnecessary weight. I had the camera in its case, slung over my shoulder, an extra roll of film, a Baedeker and a pocket note book. That was enough—no tripods, exposures meters, filters, extra lenses or other accessories. I should have liked a telephoto lens about five or six times on the trip, but I did without it and am glad that I did. For the price of a lens that I might have used twice a month, I got ten extra rolls of film, and I'd rather have that.

"Well, if you eliminate the extra gadgets and don't have to worry about focus and exposure, what's left to think about? First of all, there is composition. And that is where the old architect's eye came in strong. I have spent half a lifetime studying composition, and here was a new medium in which to apply my experience. I never made a shot without carefully selecting my point of view unless the scene was of some passing event that had to be grabbed on the wing. I made some mistakes, of course, but you'll never see them. That's what cutting is for. At that, I cut out less than a quarter of all the footage that I used.

"The second thing to look out for is contrast in the scene. Sometimes, in cloudy weather, I had to put up with the absence of strong shadows. In Berne, for instance, it never stopped raining the whole time I was there—not a heavy rain, but a steady drizzle. The local saying, which I will forbear from quoting to you in the original *Schweitzerdeutsch* dialect, is that it rains ten months in the year, and I guess it is right. I took some shots in the rain and, while of course they aren't as good as they would have been if the sun had been shining, I am glad to have them. The reflec-

[Continued on page 358]

Frank H. Bauer

Here's a shot that a New York visitor can get with ease

New York filming data

WILLIAM M. NELSON, ACL

IT IS an overworked, but nevertheless accurate, truism that those people who live in a world renowned city are likely to know less about it than a visitor. That this should be so, however, is not at all inexplicable, because seeing the same surroundings day after day dulls one's eyes. Soon one accepts what has become commonplace and does not notice it. But the native of a village in the old South, for example, will come to New York and learn enough about Radio City to be able to keep his friends supplied with stories for many evenings, while, when the New Yorker sees the Southern town, he will find it one of the most charmingly quaint places he has ever visited. Both have probably taken their own locale for granted, for it is the new that is striking.

With movie makers at large, this is unquestionably the case. Were a census of amateur filmers to be taken, it probably would be found that most of them use their cameras to make movie records of vacations and trips. In other words, they do much of their filming away from home. Distant pastures, from the movie maker's standpoint, are not only greener, but seem also to be better lighted, to abound with more abundant beauty and to be much more productive of cinema ideas and continuities.

New York is a case in point. Were you to ask the average New Yorker to cite the points of interest in his native city, he would probably look at you somewhat doubtfully and mumble some incoherent phrase or two about Grant's Tomb and the Empire State Building. Were this Gothamite somewhat above the average, he might tell you very pleasantly that he never stopped to find out, which would be coming pretty close to the truth.

If you were an out of town visitor, you might, as you turned to wipe a speck of dust from the lens of your movie camera, even be moved to feel a trifle sorry for this average New Yorker. For you would know that New York, the most visited city in the world, is so full of sights to amuse, interest, dazzle and confuse the visitor that the problem never is to find out what there is to see and photograph, but rather to select those things that would interest you most.

But even here some indecision may be evident. You will wonder if your selection of points of interest has been a representative one, whether cameras are allowed in the places you want to film, whether or not admission is charged, what the light is like, at what times the best light is available, and so on. In an effort to clear up some of these difficulties, the following information is offered. The places chosen are all representative of New York and, if intelligently filmed, they will provide excellent entertainment for the folks back home.

The Statue of Liberty. This is located on Bedloe Island and is a good place to start. Boats leave hourly from the Battery; fare is thirty five cents. On the way over (and back, too, for that matter) the visitor can obtain precisely the same view of Manhattan that he would get were he coming in on an ocean liner. From the statue, one can also get excellent shots of the southern end of Manhattan, the crown of the statue being the best place for this. On an average sunny day there is a little haze, but a red filter will correct this and will do no harm to the scene. The light silhouettes the Manhattan skyscrapers slightly in the morning and illuminates them directly in the afternoon. Any ordinary lens will suffice, of course, and on an average bright day the lens will be stopped down to about *f*/11 with most films.

The Aquarium. At Battery Park, the Aquarium originally was built as a fort by the United States government but has since been completely taken over by our piscatorial friends. There are some 150 wall tanks, artificially lighted, but poorly so for photography. An *f*/1.5 or *f*/1.9 lens, used wide open with supersensitive film running through at half speed, will get a picture, but it will be underexposed. An *f*/3.5 lens is useless in this case. There are, however, floor pools which contain a variety of pelicans and other birds and which are located directly under a large skylight. Here an *f*/3.5 lens will get the picture if supersensitive film is used. The best light will be found at about two o'clock in the afternoon. The pelicans are good subjects, being always in the process of scratching themselves with their beaks. The Aquarium is open from nine in the morning until five in the afternoon and admission is free.

Museums. Generally, the only people who are interested in making movies in New York's museums are those whose studies or hobbies coincide with the museum's features. For the visitor, the museums offer little in the way of photographic material. However, if you wish to film inside them, permission usually must be obtained from the director, who, in true host like fashion, will generally give it. He will not, however, be found on Saturday afternoon or Sundays (this applies to most museums). Admission is free for all public museums except on certain days.

The Museum of Natural History, at 77th Street and Central Park West, contains prehistoric exhibits, animal life, bird and fish life, reptiles and

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Exact information about interesting urban ciné scenes

Building scripts piecemeal

PAUL D. HUGON

NO MORE in filming than in any other activity is a complete equipment or a water tight system indispensable at all times.

The familiar story of the barefoot boy with a bent pin fishing line, who brings home a bigger catch than the fully rigged sportsman, is not necessarily fictional. How often have we seen the amateur filmer, impeded by ten pounds of supplementary lenses, filters, exposure meters, tripods, and all the other indispensable paraphernalia of professionalism, fail to get an easy shot that a novice with an inexpensive camera secured without difficulty! Of course, we want to do things properly; but, when we know just why a certain piece of equipment is required, we also discover occasions on which nothing is to be gained by its use.

One of the most necessary of tools, for certain purposes, is a good continuity. To have everything plotted in readiness—scenes, costumes, travel, action, titles—to know a month ahead just where you will be on a certain date, that is indeed the perfection of cinematography and indispensable in photoplay production on a commercial scale. Yet it is entirely feasible to make real life subjects without even so much as a memorandum on the back of an envelope.

In the theatrical photoplay, everything is artificial; therefore, everything has to be prearranged. The authors (taking the term in the widest sense, to include executives and directors as well as actual writer) have decided upon a certain total effect they want to produce, and they have determined upon the instrumentalities that they consider useful. Within their power, backed by unlimited funds, lies the ability to do anything. They can manufacture palaces and cathedrals, rice fields and pagodas, slums and opium dens. They can organize a riot, move a herd of elephants through the jungle, reconstruct a king's coronation, create giants or dwarf nature. They can reproduce a flood, an earthquake, a sandstorm, all on the exact day the company will be ready for them. The only thing they cannot do is to wait for something to happen by itself. As Will Hays put it, summing up the wisdom of the publicists, "Things do not happen; they are brought about."

None of these conditions prevails in an industrial or home movie. Whether we have a blueprint of our film or not, the factory will be operated as usual, the housework will be done. We choose to take or not take pictures of some of these activities, but our decision will change very little in their actual routine. Our only question is what to take and when. Our scenario, if we write one, will represent the answer to this question. Very rarely will it represent a plan to control these events—for largely they are beyond our control. If we decide to do without a scenario, we shall simply have to hold in mind our plan of what to take.

Even in the case of an elaborate photoplay, not a line of the actual continuity can be written until after the general outline of the story has been broken up in sequences; what to include, what to exclude—that is the major problem. The job of the rewrite man on a newspaper or in a news agency is primarily just that. Out of the welter of details turned in by the reporters covering the actual happenings, he builds up a mental image around certain highlights, and thereafter every detail is subordinated to one of those focal points before he writes a word about it. Any piece of publicity, advertising or story telling is first an elimination of ninety percent of possible details.

F. S. Lincoln

Sequence added to sequence creates usable continuity

For example, here is a man telling about his trip around the world. Either he can get lost in a hundred train schedules and hotel accommodations, or he can concentrate on three or four major lines of thought. A bore will begin a lecture on such a trip by recounting, "I thought, well, I have never been any place; so if I can only arrange my affairs so I can take a vacation, I think I will go—" and so on, *ad nauseam*. An orderly thinker, on the other hand, will begin his experience by a summarizing remark (what is called in school books the "topic sentence"), such as "Three things impressed me most on my trip around the world: the poverty of most of the people, the vastness of the oceans and the persistence of old customs." And his film will also be edited according to that plan.

To the less ambitious filmer, the question is how little of an idea he really must have to start with, in order to finish with something presentable. He is aware of needing footage, without which he will run into difficulties at the editing end; yet he has no wish to work out an elaborate scenario. Is there a short cut to filming?

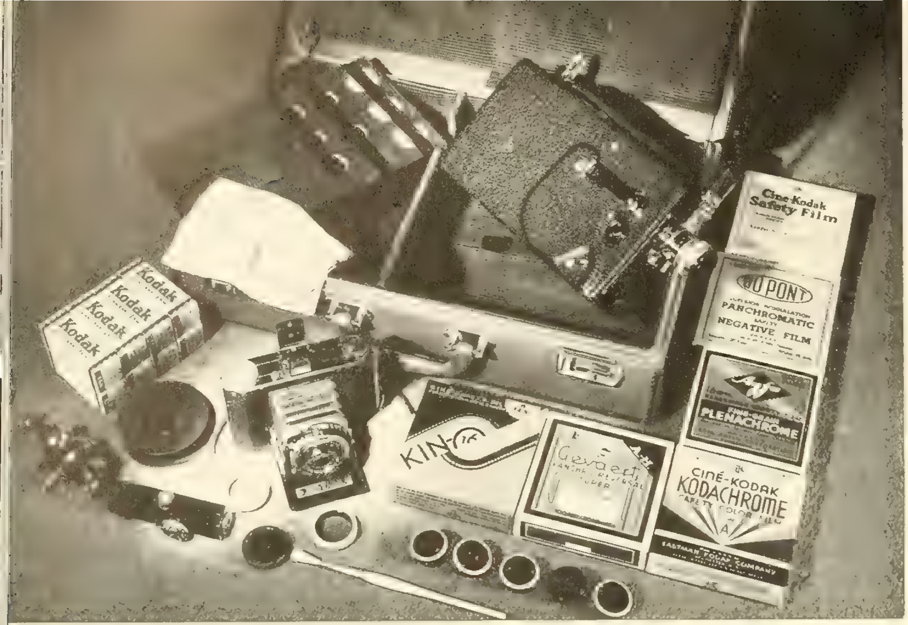
Yes, there is. The short cut is the sequence. Think in sequences, not in plots or complete reels, and the reel as a whole will take care of itself.

Is it a golf film we are planning to make? Then we shall not have to drag the camera through each of the eighteen holes. Instead, we shall rough out our plan as sequence one, the tee off; sequence two, the major hazard; sequence three, the green at the eleventh hole (or any other); sequence four, the nineteenth hole. Within each sequence, we shall be on the lookout for as many interesting closeups as we can think of, to build up the long shots. That does the trick.

Is it a vacation film? Then sequence one might be the town; sequence two, the lake; sequence three, the camp fire. Perhaps that sounds inadequate. The lake, for example; what can be filmed about a lake, after the first view of the lake itself? Our mind moves closer up. We

Genre scenes must be filmed on the spur of the moment

[Continued on page 359]



Frederick G. Beach, ACL

The clinic

FREDERICK G. BEACH, ACL

Carryall ■ The average movie maker's outfit usually outgrows his camera case, for extra lenses, filters, meters and a supply of film will not always fit the cine manufacturer's case. But it is surprisingly easy to build a case to hold almost any amount of accessories.

The one shown in the illustration above was made from a small leather overnight case purchased at a leather goods store where a large variety of sizes was available. The various partitions were first made of cardboard so that they could be cut and tried until the most compact layout was found. Then, after all equipment was found to fit properly, the cardboard pieces were reproduced in plywood and covered with blue corduroy. The entire lining of the case was removed and replaced with corduroy held in with hot glue. Wooden blocks, arranged to fit the underside of the camera, were put in place where needed, and one plywood board was cut with circular holes to take filters. The filters were held in place by strips of elastic tape. The camera was so placed in the case that it could be loaded without removing it.

The entire equipment shown in the picture fits into the case, and, in addition, there is room for two or three lenses and an exposure meter.

Discrimination ■ To be a good movie maker, one must learn to be hard hearted when wielding the cutting shears. Many of the best filmers have earned their reputations, not because they can take perfect pictures every time they go out, but because they know when they have something that is not up to standard. Topical films, which are very popular on the amateur screen and which can be fitted into any projection program, usually can be made over a period of time that will allow some opportunity to study technique. After such films are edited, there is no excuse for bad exposure, out of focus shots, poor titles or otherwise poor scenes. Such shots are best discarded at once, and plans should be made to retake them or to substitute another topic for the one spoiled.

Third pickup ■ Hamilton H. Jones, ACL, generally considered the pioneer worker with dual turntables for scoring silent pictures, reports the addition of a third pickup to his outfit. It is placed midway between the two turntables and allows a wide variation of effects. A record may be repeated without a break by using the two pickups at one time on the same record, fading out with one and in with the other. It is also much easier to achieve apparent synchronization with a sound effect record if the second pickup is used. Mr. Jones is said to have used a fourth pickup for some of his amazing and well known efforts at adding sound and music to his pictures.

Speed fireworks ■ Many fireworks are very rapid in their action, and the displays are of such short duration that it is difficult to get sufficiently long action on the film to be interesting to the audience. This can be overcome by running the camera at an increased speed. Thirty two frames a second and even faster will make the action last longer and will enable the audience to grasp just what is going on. Fast lenses give enough exposure to allow doubling or tripling camera speed without underexposure.

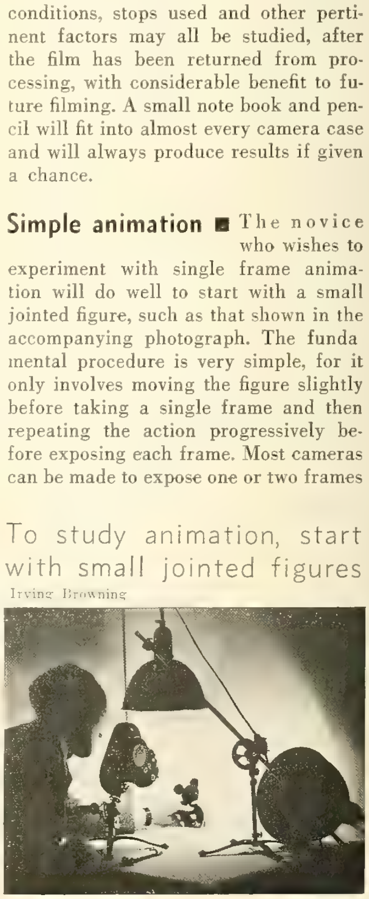
Jams ■ There comes a time in every filmer's career when his camera jams at a critical point. This is generally due to faulty loading, although sometimes the camera can be blamed. No matter what is the cause, it may sometime prove to be a serious catastrophe. A changing bag, obtainable through nearly any good photographic dealer, is, at this particular time, more valuable than the most elaborate dark room, twenty miles away. With it, cameras may be opened regardless of light conditions and the film can be adjusted properly. It is particularly useful for rewinding film for double exposure work, such as that involved in making lap dissolves on the ordinary camera.

Field notes ■ One of the surest ways to improve one's movie making technique is to keep notes while filming. Descriptions of the light conditions, stops used and other pertinent factors may all be studied, after the film has been returned from processing, with considerable benefit to future filming. A small note book and pencil will fit into almost every camera case and will always produce results if given a chance.

Simple animation ■ The novice who wishes to experiment with single frame animation will do well to start with a small jointed figure, such as that shown in the accompanying photograph. The funda mental procedure is very simple, for it only involves moving the figure slightly before taking a single frame and then repeating the action progressively before exposing each frame. Most cameras can be made to expose one or two frames

To study animation, start with small jointed figures

Irving Browning



Technical comment and timely topics for the amateur

Alan Moorhouse, ACL

Alan Moorhouse, ACL, staged this shot for a travel reel

at a tap of the exposure lever. The speed indicator should be set at half speed if the camera has more than one speed. A little practice enables one to become quite adept at exposing one, and only one, frame at a time. It is highly important that the camera be held rigidly in place during the entire filming, and a low stand, such as that shown, is ideal, while some tripods also may be placed so that the camera will be very close to the table or ground.

Fiction vs. fact ■ Judicious, justified "faking" only occasionally lies behind fine dramatic effects in amateur films, as it so often does in those of the theatrical screen. Alan Moorhouse, ACL, of Toronto, provides a thoroughly effective example in his color travelog of the Italian and Swiss Alps, *This Side of Paradise*. Toward the end, he had pictured *in situ* some of the native girls singing farewell as his party sailed away down the mountain lake, but he could get them only in medium or long shot. On editing, the dramatic need for closeups was all too evident. Here Mrs. Moorhouse and some careful staging saved the day. With her head wrapped in a native Italian scarf, she posed, singing, at the edge of a lake outside of Toronto. A telephoto closeup (to diffuse the background) and a careful selection of camera angle did the rest. The "faked" scene, shown in a frame enlargement above, cannot be distinguished from the others in the finished film. The amateur filmer should give thought more often to the possibilities of such planned and plausible inserts.

Smooth titles ■ A definitely new and effective bit of continuity technique is to be found in *Faith*, latest production from the talented cine team of Frances Christeson, ACL, and Harry Merrick, both of Los Angeles. In essence, the device is an adaptation of the "off stage voice" practice of sound films to the presentation of spoken titles in silent films. A boy and his mother are established in medium shot, with the boy just finishing his meagre lunch. He gets up, wanders from the table, and the scene cuts to a closeup of the mother's hands picking up the empty dishes. Almost immediately, there is double exposed over this shot the words, "*Now take your gun and go hunt us a rabbit for supper.*" At no time is there a near shot or closeup of the mother's face, yet one understands inescapably that it is she who is speaking and to her unseen son. Obviously, this method of weaving spoken titles directly into the fabric of a motion picture is not one which can be used successfully under all circumstances, but, properly employed, it will impart a smoothness and unbroken flow to one's film, impossible with the more usual, inserted title.

Outdoor lighting ■ Side lighting is particularly effective for shots of divers. The strong highlights produced by the sun on the wet, glistening bodies make for a dramatic effect. A red filter will aid in this interpretation and, if it is used without an exposure allowance, it will generally produce a moonlight effect. In certain cases, a polarizing filter will darken the sky greatly, yet will not affect the reflections on the bodies. Usually, however, the screen will actually cut down the reflections which are a desirable part of the effect. Strong back lighting on the splashing water adds to such sequences.

Extinction meters ■ The non photoelectric cell type exposure meter requires special care in handling when it is used in bright summer light. Inasmuch as the reading of these meters depends on what the eye sees when the meter is held close to it, one must remember that the pupils of the eyes contract in a bright light. Thus, if the meter is to be used on the beach, where the light is very bright, it is a wise plan to close the eyes for a few seconds to bring the pupils back to normal before sighting with the meter. Failure to do this might result in bad overexposure.

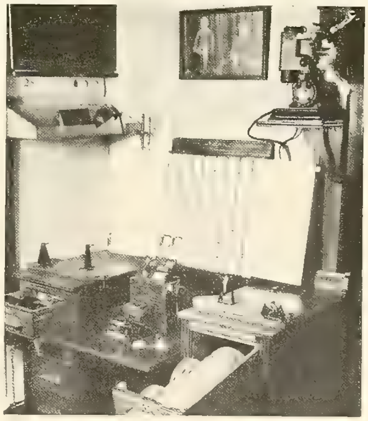
Parks ■ J. A. Donovan, ACL, reports some interesting facts about filming in the Western National Parks. He says that few people get good pictures of the geysers because they do not stop their lenses down enough. He advises an opening of about *f*/16 with ordinary panchromatic film on an average bright day. Filters help to darken the sky for good contrast. He feels that the best time to film the Grand Canyon of the Yellowstone, Zion Canyon and Brice Canyon is at sunset or sunrise. The depth of these gorges often prevents getting the best results with color when the sun is not shining straight down their length. He finds, too, that many parks have moving pictures of their attractions which are presented for guests, and that the tourist can do well to study them for ideas on vantage points for his own filming.

Movie maker's desk ■ Amateurs who are cramped for space will be interested to know how George W. Farrell, ACL, solved the difficulty. An old stenographer's desk forms the nucleus of his working unit, and a few odds and ends were added to it along with his editing equipment. The drawers were remodeled as shown, so that four hundred foot cans could be stored in them. One drawer was reserved for rolls of unexposed film and short reels that have been returned from the processing station. The space occupied by the two lower right hand drawers was turned into a cupboard with a swinging door and is used to store the camera case and other equipment. Rewinds, splicer, viewer and cement bottle are placed in convenient places. All equipment is arranged so that it may be stored out of sight when the desk is closed.

Holly Humphreys, ACL, carried this idea a step further and has designed a complete editing table and bookcase which is ornamental enough for any living room. Here, too, space was provided for storing equipment, films and such texts as *Making Better Movies!* A shelf folds to hide equipment when not used.

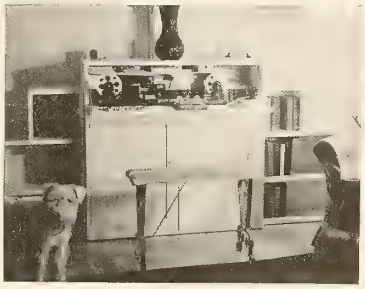
Old desk is cine work bench for George W. Farrell, ACL

George W. Farrell, ACL



Specially designed editing table for the living room

Holly Humphreys, ACL



Photographs by Henry M. Smith

The St. Paul 16 and 8 Cine Club producing *Spare the Evidence* for the St. Paul Police Department. At left, the radio dispatcher sends out an alarm and, above, a criminologist at work.

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Church contest ■ An amateur movie contest on the screen replaced "amateur night" on the stage, as public entertainment, in the successful conclusion of a community home movies contest recently sponsored by the Men's Club of the Methodist Episcopal Church, in Mount Kisco, N. Y. First suggested by the pastor, the Reverend C. Lloyd Lee, this new kind of competition was organized by a Men's Club committee in the charge of R. C. Orr, ACL, and was aided technically by the Mount Kisco Cinemats, of which Mr. Orr is also a member. Eleven entries, two on 8mm. and nine on 16mm. film, competed for first, second and third cash awards offered by the church group and also for special leaders produced and contributed by the Cinemats. The winning films were *Workshop*, a record of a home wood turning shop, by H. A. Rickes; *Newsreel*, by K. Wallace Fish, ACL; *A Day with Bill*, by Leonard Dakin. Honorable mention was given to J. J. Dunlop, for *Through the Seasons at Sunnybrook*. The judging was bipartite in arrangement, fifty percent of the score being compiled from the volume of audience applause recorded on an electrical applause indicator devised by Mr. Orr, the other fifty percent being supplied by a board of judges. These were Kenneth M. Bloomer, president of the Cinemats; Robert F. Gowen, ACL, club secretary; James W. Moore, ACL, continuity consultant of the League.

Cape Town chooses ■ From South Africa comes the announcement, by the Cape Cine League, ACL, of Cape Town, of new officers as follows: Comper Gray, president; Ailsa Stephens and Kenneth Mitchell, vicepresidents; L. Lewis, ACL, secretary; Alice Lake, assistant secretary and treasurer. Members of the council, now reduced to five, are Cecily Jones, Claire Sinclaire, Ainslie Beckett, Ralph Wilson and R. H. Campbell. Formerly secretary, Mr. Campbell is now serving the club as director of productions. Latest group effort by the Cape Cine League is *The Doctor Experiments*, directed by Mr. Mitchell and played by the Misses Lake and M. Gaven, Ross Arnold and Mr. Wilson. The club plans to enter a production in a movie contest currently being sponsored by the *Natal Mercury*, South African daily.

Third for Orange ■ Nearly three hundred members and guests attended the recent Third Annual Guest Night party, presented by the Cinema Club of the Oranges at the Hotel Monclair, Montclair, N. J. Following a gala dinner, a two part program featured the following pictures by club members: *If Rugs Could Talk*, by Warren D. Matthews, ACL; *Jamaica*, by Herbert A. Smith; *Monarch of the Sky*, an amateur news record of the Hindenburg crash, by an anonymous filmer; *Those were the Happy Days*, by Robert Farrow; *Nature's Paintbrush*, by Robert Brooks; *Redesigned for Living*, a club production for the Orange General Hospital. Club president William T. Vanderlipp, ACL, presided over the program and Roy W. Winton, ACL, League managing director, gave the one address of the evening. Dr. Nelson W. Lockwood, ACL, was chairman of the Guest Night committee which provided a pleasant and well planned evening of amateur movie interest.

St. Paul police ■ *Spare The Evidence*, a record and teaching film concerned with the work of the St. Paul Police Department, has been completed by members of the Sixteen and Eight Club, of St. Paul, Minn., according to the report of Henry M. Smith of that group. Picturing the right and wrong way to solve a crime, the film will be used as a teaching instrument in the police training school. This active new movie group meets on the first and third Thursdays of each month and invites the attendance of cine amateurs in the community. Further information may be secured by telephone from Howard L. Hanson, ACL, whose telephone number is Midway 9611.

Host to Hansen ■ Meeting at dinner, members of the National Capital Cinema Club, in Washington, D. C., recently did honor to John V. Hansen, ACL, League director and technical consultant of the club. Features of this meeting were a discussion led by Mr. Hansen on editing and titling; a talk by Captain H. T. Cowling, head of the photographic division of the National Archives; a screening of color films by Dr. Roy L. Sexton, ACL, and George Lane, ACL, on Mexican bull fighting and Charleston, S. C., respectively. Mark Lansburgh, ACL, is president.

[Continued on page 362]

Practical films

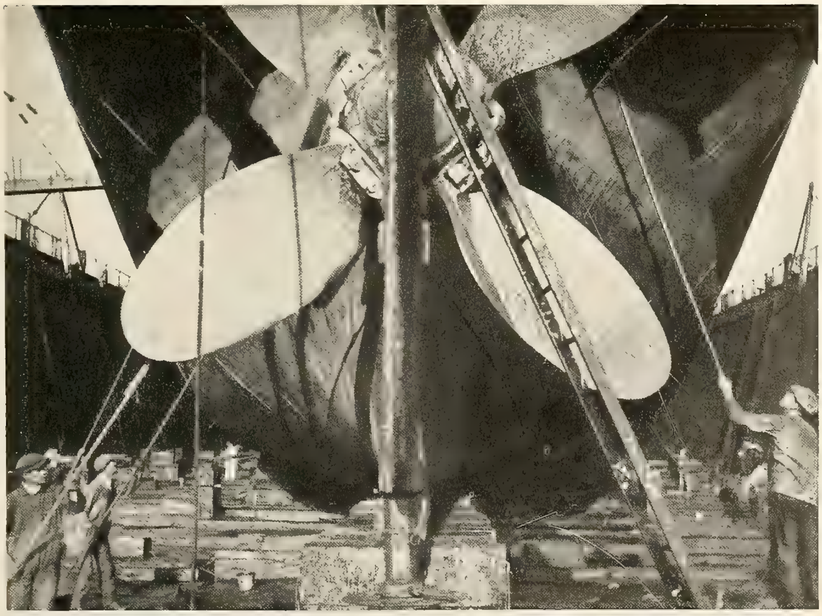
The non theatrical movie as used for various purposes

■ Just a year in production, *In From The Sea*, running 1160 feet of 16mm. sound on film, is a striking and effective picturization of a great shipyard in daily operation. In it, Fenno Jacobs, ACL, the producer and cameraman, has caught with cinematic beauty the stimulating patterns of great ships against the sky, the assurance of skilled workers at strange tasks, the fiery splutter of arc welding in shops dim with smoke. Planned and edited by Joseph Kastner, the film was produced by Mr. Jacobs for Todd Shipyards Corporation, of New York City, who are distributing at least a dozen prints on the free loan basis for group screening. Direct recording of the sound patterns of industry, post recording of a modern musical theme and a narration, by F. J. Swigart, have been combined in sound finally recorded in an effective accompaniment by The Berndt-Maurer Corporation, of New York City.

■ Out in Wyoming, when the ground count of elk by the State Game Commission seemed too low, Charles Belden, ACL, rancher, photographer and entrepreneur of strange new ideas, took to the air to solve the problem. Working with the cooperation of the United States Forest Service and the Game Commission, Mr. Belden hopped into a plane, armed with a portable standard cine camera, and flew for ten hours over the mountains of northern Wyoming, at an average height from the ground of five hundred feet. Surprised by the plane's noise, elk streamed out of the forests into the open. Mr. Belden recorded them on 35mm. film, later enlarged key frames, and the count was on. Average score—230 elk an area unit counted from the ground; 520 elk a unit from the air.

■ Last month, when the sun went into total eclipse down in Peru, Charles Coles, of New York City, was there as one of the photographers bent on recording the phenomenon in still and motion pictures. As staff photographer of the American Museum of National History, he had been chosen by Dr. Clyde Fisher, head of that great institution, as a member of the Hayden Planetarium-Grace Expedition sent off to study the eclipse. Mr. Coles, one half of the team of Cinecoles, is no stranger to eclipse filming, having been himself the leader of an expedition to New England at the time of the 1932 solar blackout. The 16mm. film which resulted is still a model of human interest, news value and careful cine planning.

Fenno Jacobs, ACL



Shot from "In From The Sea," a study of shipyard operation

■ Both for record and for study, the foot drill of Boston's Metropolitan police has been pictured for the Police Department in 200 feet of 16mm. Kodachrome. Albert Genaske, ACL, photographer for the Metropolitan District Commission, was the cameraman. Later, at the annual banquet of the Commission, he projected the reel by special request of police officials.

■ Encouraged by the marked success of a black and white propaganda film, made in 1932, and by its continuous use ever since, Karl P. Meister, ACL, superintendent of the Elyria (Ohio) Home For The Aged, is now engaged in production of a new picture for the Home in full color. The current film, planned as a one reeler, will be a straightforward presentation of the work of the Home, concluding with a brief appeal for support.

■ Forty reels of 16mm. film already have been produced by the Department of Educational Cinematography, of the University of Nanking, ACL, in China, according to the recent report of Dr. Z. H. Pan, an associate of the department. The subject matter, varying from three reels on *Gas Defense* to a half reel on *Unusual Methods of Writing Chinese*, is presented under seven general headings: Geography and Scenery, Military, Industry, Science, Agriculture, Civics, News and Entertainment. The Department, writes Dr. Pan, has become an authority in China on visual education and serves as one of the leading cooperating agencies with the national Ministry of Education.

■ Originally intended only for screening at a civic progress dinner of the Oakland (Calif.) Chamber of Commerce, an 800 foot, 16mm. Kodachrome record film of that community has since proved to be one of the most valued promotional instruments now being used by the Chamber, according to Harvey C. Scott, director of publicity. It was produced by the Greater Oakland Motion Picture Club, with Ben Randall in charge of photography. With a permanent background of typical business, industrial and residential sequences, the picture wisely has been kept elastic in form, to permit the insertion, as opportunity offers, of current topical material, such as shots of the two great Bay bridges recently opened, the service of Pan American's Pacific clipper ships and other important news sequences. More than 9,000 delegates to a late Lions International Convention comprise the picture's largest single audience.

■ *Richmond Under Three Flags—1737-1937*, a 400 foot, 16mm. picture by Waldo E. Austin, ACL, will play an important part in the publicity material being used by the State of Virginia in its bicentennial celebration this summer of the founding of its capital city.

[Continued on page 362]

Eastman has sound

RUSSELL C. HOLSLAG, ACL

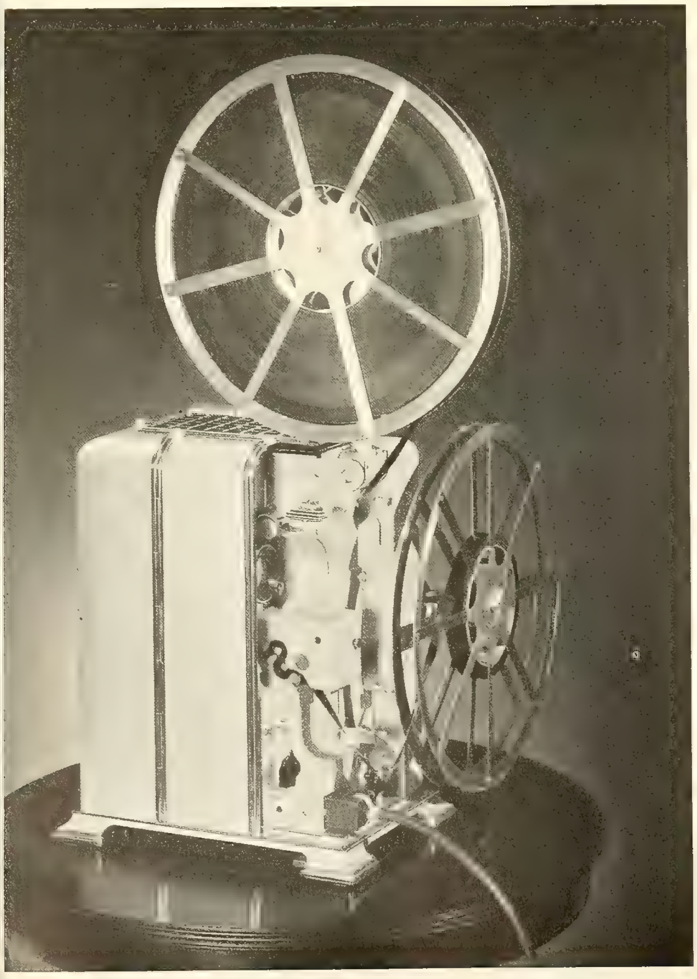
First offering of audible projection from cine pioneer

As befits a particularly modern development in a medium which is truly adapted to the expression of modern needs, the growth of 16mm. sound on film has been very rapid. The substandard motion picture, in many ways, needs and can use the complement of sound, and, in the light of present day advances in electronics and engineering, there is no logical reason why the 16mm. film, in moving through the projector, should not carry a sound track and render it audible. In spite of early predictions to the contrary, this is precisely what has been done, and research and invention are now constantly at work to do it better, more conveniently and more effectively.

An outstanding embodiment of such painstaking research and invention is found in the new Sound Kodascope Special, a product of the Eastman Kodak Company, of Rochester, New York, and recently demonstrated to a League representative. A new machine of this kind, coming from an organization which pioneered in the introduction of the 16mm. film itself, and whose contributions to the field have always been definitive, cannot fail to be of outstanding interest.

A first glance at the new machine, compact in its enclosing metal case, reveals the fact that here is something very new and original, a bold departure from the accepted design of 16mm. projectors heretofore. But 16mm. sound on film is a new medium, so why not? New conditions demand new ways of meeting them.

To begin with, the enclosing case is very different in appearance from that of other cine equipment; it is of satin aluminum finish, about fourteen inches square at the bottom and tapering to a graceful curve at the top, which is formed by a ventilating grill. The overall height of the case is about twenty inches. The casing is an integral part of the machine, and the front portion opens on a hinge to reveal the threading mechanism. Here, again, one sees the drastic departure from conventional silent projector design and the functional appropriateness of the new arrangement. Convenience and simplicity are apparent. Neither a large array of mechanism nor a number of controls is seen; even the film threading path itself is partially enclosed.



A Sound Kodascope with the reel arms ready for operation

The feed and takeup reels are supported by extension arms which are folded into place after the casing is opened. These arms are capable of holding sixteen hundred foot, or smaller, film reels. A notable departure from standard design is noticed at once in the fact that the takeup reel operates at *right angles* to the feed reel. This construction makes for compactness in operating area, because the plane in which the takeup reel revolves is parallel and close to the front of the machine, instead of projecting forward.

By virtue of this arrangement, the film is given a half twist and enters the takeup reel at a slight angle, minimizing any possible scraping against the outer flanges of the reel. The method of bringing this about is extremely simple and offers no additional complications in threading. From the feed reel, the film is led to the upper sprocket and thence through the gate, which is of curved construction, of a kind somewhat similar to that which has proved so effective and dependable in the cine cameras made by this company.

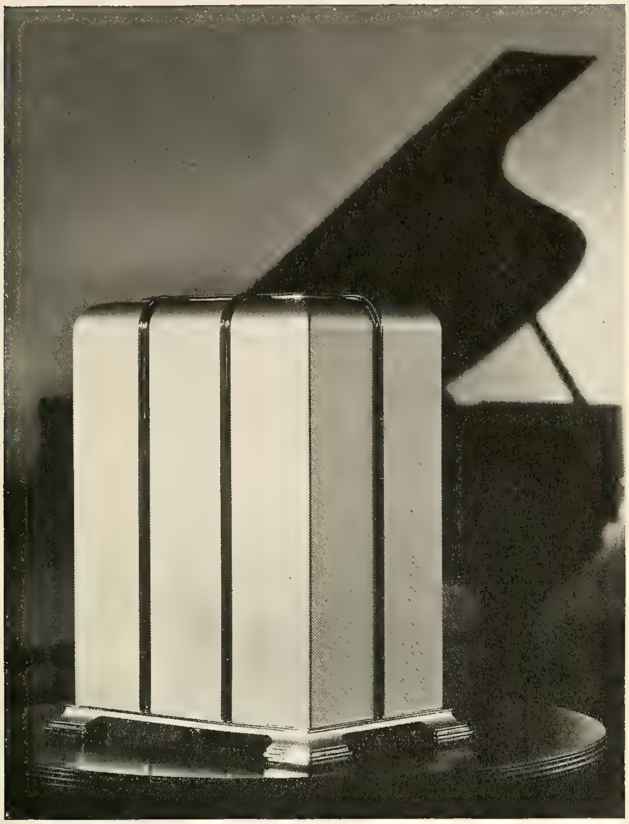
The front part of the gate and lens assembly are integral and the standard lens itself is a special two inch $f/1.6$ of a new design and construction. Focusing is done by means of a smoothly working cam device. The projector is supplied with a lens of a two inch focus, but a special four inch projection objective is available for long throws and auditorium work. This lens has also a relative aperture of $f/1.6$, thus providing an image of the same size and brilliance at a much longer throw.

Interchange of lenses is effected by means of a convenient cam latching device, and the entire front gate assembly may be removed very readily for cleaning and inspection. Once focused, the lens may be locked and needs no further attention unless the screen distance is altered. The front part of the gate also includes a framing device.

The intermittent motion is imparted to the film by a single claw of special design, providing a gradual acceleration and deceleration in film movement from picture to picture, which is very desirable in preserving the life of the film and in assuring steadiness and quiet operation.

Below the gate, the film passes over the sound drum, where the tiny scanning beam is focused. It then rides over two snubber posts and thence to the takeup sprocket. Here, the path of the film is partially enclosed, providing a definite channel from which it is difficult to deviate in threading.

The sound track is scanned at a point twenty six frames away from the picture gate, conforming to the international standard recently adopted. The complete sound optical system



Projector in its metal case; below, the amplifier unit

is a rugged, integral assembly which may be removed or replaced at will. Exciter lamp and photocell also may be replaced easily. A special feature is found in the positive adjustment, by means of which the sound slit image may be focused sharply on either side of the film as desired.

In practical operation, this means that sound, recorded on emulsion on either side of the film (reversal film in one case and positive reduction or contact prints in the other), may be reproduced with optimum results.

The lower portion of the projector casing contains a pre amplifier, which may be removed as an independent unit. The main amplifier is contained in the loud speaker case, and delivers about nine watts undistorted output at the speaker, sufficient for most needs. Specially built amplifiers and other electrical equipment may be had to order, to fit specific conditions. The entire machine operates on alternating current, although a separate tap is provided for connecting the projection lamp to direct current, if desired. The motive power is furnished by a condenser starting induction motor of generous size.

The lamp is a standard, 750 watt bulb with a prefocused base, while lamps of lower wattage may, of course, be used. Forced ventilation is adequate for continuous operation.

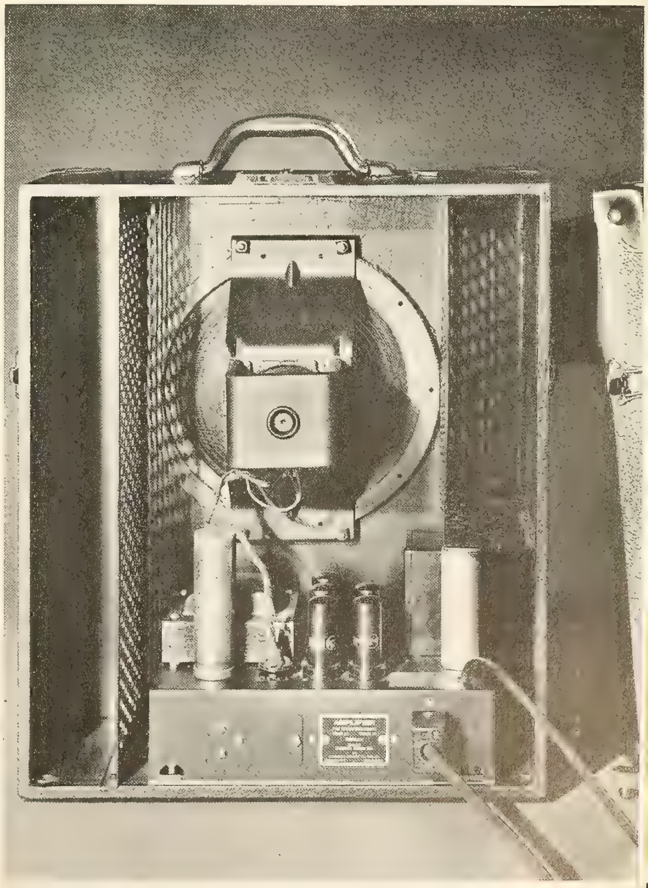
After the film is threaded, a novel lever arrangement closes the gate, adjusts the film pressure and, at the same time, brings into play a "loop measuring system" which automatically controls the size of the film loops to insure absolute synchronization. The machine operates either at eighteen frames a second, for silent projection, or at twenty four for sound. Immediately after the film is threaded, a "trial button" may be pressed, which operates the film driving mechanism only, so as to check up on all points of the film travel prior to projection.

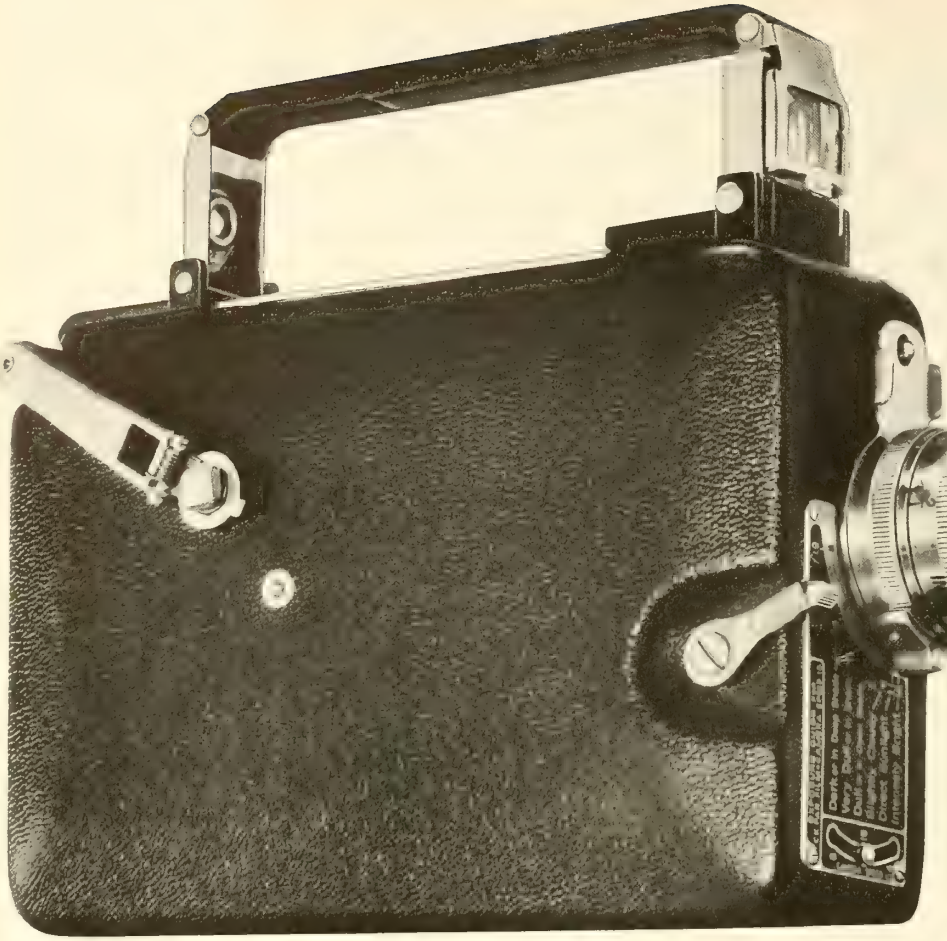
For rewinding, the feed reel arm is turned on its axis ninety degrees, so that both reels are in the same plane. This operation causes a special auxiliary rewind motor to engage, which takes up the film rapidly. The film moving mechanism is completely enclosed in its metal case, although it is within easy access. The whole major drive mechanism runs in an oil bath. This produces an especially silent operation, of great importance in a sound projector, reduces wear and keeps the parts clean. When running a sound film, the projector noise is hardly perceptible, even in a small room.

A microphone jack is provided so that the operator may address the audience through the loud speaker when running sound or silent film; or a phonograph pickup may be connected to the amplifier by this means. A multiple contact plug, that cannot be inserted in the wrong direction, connects the speaker to the machine head. For this purpose, a forty foot cable is furnished, and extra lengths may be connected if wanted. A convenient carrying case is provided for the machine, while the speaker and amplifier are in an independent case. The machine alone weighs about forty five pounds.

The new Sound Kodascope Special is indeed a most interesting and effective demonstration of a development which is obviously the result of careful attention devoted to the requirements involved in the production of the finest and most modern sound projector substandard mechanism. It has, plainly, been built "from the ground up" for this particular purpose, and its sturdy characteristics, exceptionally smooth film flow and many entirely new features will make a prominent place for it. This projector cannot fail to widen the fast growing 16mm. sound on film field.

(While the new Sound Kodascope Special has not yet been released for sale to the general public, we understand that its announcement with delivery date to dealers will follow in due course.—Editor.)





“Here's the

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You load Magazine Cin
three swift motions: ON
finger tab to "Open," re
hinged cover to disclose a
chromium interior ready
a film magazine.

Magazine Ciné-Kodak

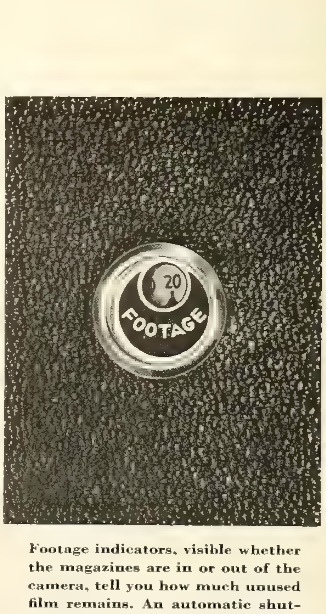
CHECK the features of Magazine Ciné-Kodak against your idea of what the perfect movie camera ought to be.

First, of course, it loads in three seconds with 50-foot magazines of any of four films—Ciné-Kodak Panchromatic, Super Sensitive "Pan," regular Kodachrome, and Kodachrome Type A for Photoflood light. Wholly or partly exposed magazines may be slipped in and out of the camera at will, without the need of wasting even a single frame. Footage indicators on the magazines, which register whether they are in or out of the camera, tell you how much unused film remains. The camera may be operated at 8, 16, or 64 frames per second. And alongside the secured winding crank there's a tiny button that pulses under your fingertip once every twenty frames of film so that you can gauge scene length while your eye remains at the full-vision eye-level finder.

Eight Interchangeable Lenses

Magazine Ciné-Kodak's standard lens, Kodak Anastigmat *f*.1.9, is interchangeable with any of six telephotos and a wide angle lens by the simplest, most positive method ever devised. Press a button, turn the standard lens, and off it comes. Substituting an accessory lens is every bit as easy. One finder system serves them all—quickly, accurately. Price, $125 with *f*.1.9 lens—your choice of three carrying cases, extra.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



Footage indicators, visible whether the magazines are in or out of the camera, tell you how much unused film remains. An automatic shut-off insures uniform exposure by stopping the spring motor whenever it needs rewinding.

Besides the standard *f*.1.
are six interchangeabl
lenses (2-inch *f*.3.5, 2½-i
inch *f*.4.5, 4-inch *f*.2.7, 4
inch *f*.4.5 lenses) and
***f*.2.7 focusing wide angl**
able as accessories.

finest all-round home movie camera

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–say its many thousand users

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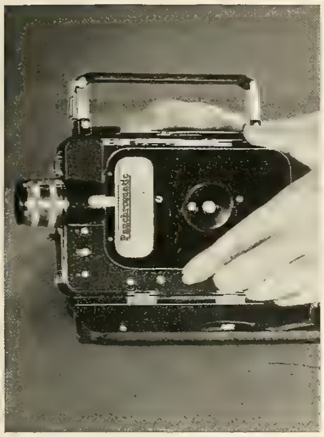
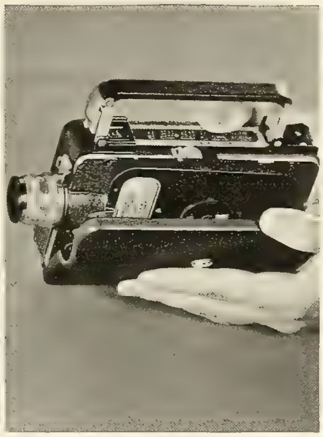
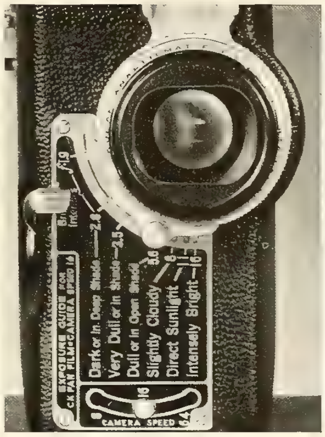

Panchromatic

TWO—Slip a film magazine into place. “Label outside and to the front” is the simple formula. There’s absolutely nothing inside the camera, nothing on the film magazine itself, that requires adjustment.



THREE—Close the cover as you would a book, pull the finger tab to “Run,” and you’re set to go. Unloading is every bit as easy. The “Lock” position for the tab prevents accidental exposure.


EXPOSURE GUIDE FOR
CK PAN FILM—CAMERA SPEED 16
Dark or in Deep Shade —2.8
Very Dull or in Shade —3.5
Dull or in Open Shade
Slightly Cloudy
Direct Sunlight —11
Intensely Bright —16
CAMERA SPEED

A built-in exposure guide just under the lens tells you what diaphragm stop to use. Below it you see the speed control button for half-speed, normal-speed, or slow motion filming.

The winding crank for the spring motor springs back into a notch when not in use. A pulsing button under your fingertip enables you to gauge scene length while you follow your subject in the finder.

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Lenses are changed by the simplest, most positive method ever devised. Press a button, turn the lens, and off it comes. Substituting an accessory lens for the standard lens is every bit as simple.

The full-vision, eye-level view finder system competently serves all eight lenses. The rear element of the front finder slides rearward along a graduated scale showing the decreased fields covered by the various telephotos.

MAGAZINE CINÉ KODAK
KODAK

There are three carrying cases available. One: a soft leather pouch for camera, alone. Two: a combination sole leather case for camera, and some accessories. Three: a de luxe sole leather compartment case, shown above.

CINÉ-KODAK
SS PANCHROMATIC SAFETY FILM
MAGAZINE CINÉ KODAK
CINÉ-KODAK
PANCHROMATIC SAFETY FILM
MAGAZINE CINÉ KODAK
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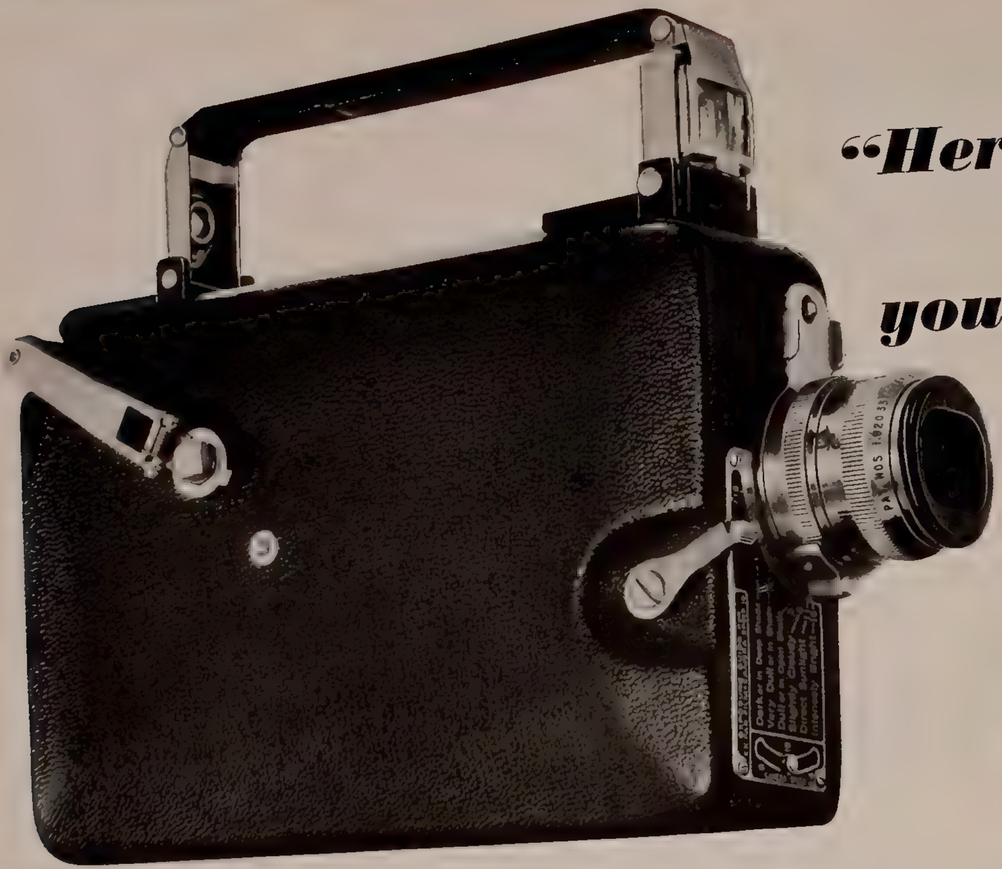
MAGAZINE CINÉ-KODAK

Magazine Ciné-Kodak loads with any of four 50-foot film magazines: Ciné-Kodak Panchromatic Film, Super Sensitive Panchromatic Film, regular daylight Kodachrome, or Type A Kodachrome for Photoflood light.

"Here's the finest all-round home movie camera you can buy" —say its many thousand users



Magazine Ciné-Kodak

CHECK the features of Magazine Ciné-Kodak against your idea of what the perfect movie camera ought to be.

First, of course, it loads in three seconds with 50-foot magazines of any of four films—Ciné-Kodak Panchromatic, Super Sensitive "Pan," regular Kodachrome, and Kodachrome Type A for Photoflood light. Wholly or partly exposed magazines may be slipped in and out of the camera at will, without the need of wasting even a single frame. Footage indicators on the magazines, which register whether they are in or out of the camera, tell you how much unused film remains. The camera may be operated at 8, 16, or 64 frames per second. And alongside the secured winding crank there's a tiny button that pulses under your fingertip once every twenty frames of film so that you can gauge scene length while your eye remains at the full-vision eye-level finder.

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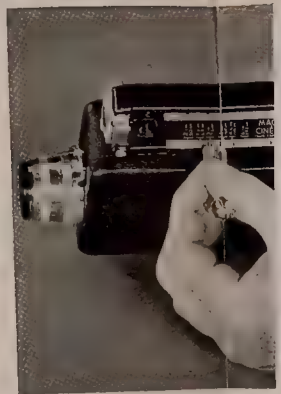
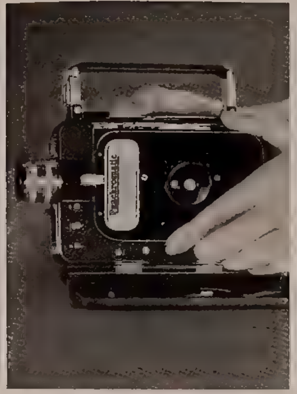
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



You load Magazine Ciné-Kodak in three swift motions: ONE—Pull the finger tab to "Open," releasing the hinged cover to disclose a glistening chromium interior ready to receive a film magazine.



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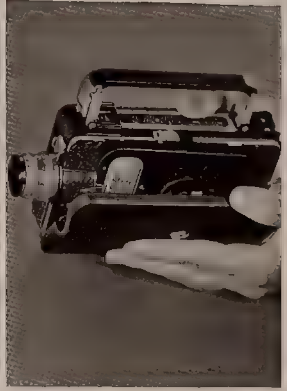

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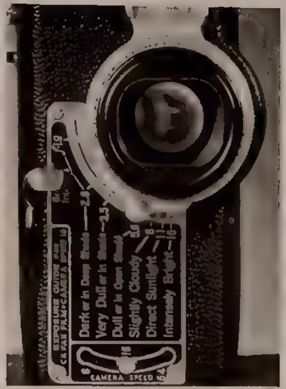

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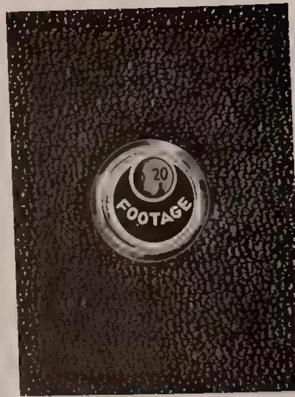

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CINÉ-KODAK
PANCHROMATIC
MAGAZINE CINÉ-KODAK

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News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

The new Paillard-Bolex camera has great versatility

Streamline ■ A new 8mm. camera, which takes the regular double eight film spools, recently has been introduced by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. The new instrument, which has an aluminum case and is called the Streamline 8, is extremely small and compact and will fit inside the palm of an average person's hand. An interesting feature is the single frame device, which enables the user to make animation and similar effects. Choice of two speed ranges is available, 8, 16, 24, 32 or 16, 32, 48, 64 frames a second. The lens is a Taylor-Hobson *f*/2.5 and is interchangeable with a wide variety of other objectives. An adapter also may be added to provide for the use of any lens supplied in the standard mounts for 16mm. Filmo 70 cameras. Threading the Streamline 8 is very easy, as the film simply is placed in the camera, attached to the takeup spool and placed in the open gate. When the camera door is closed, the gate closes automatically, the footage meter is set correctly and the film is ready to run. At the end of the roll, the film is held taut so that it cannot come loose on the takeup spool.

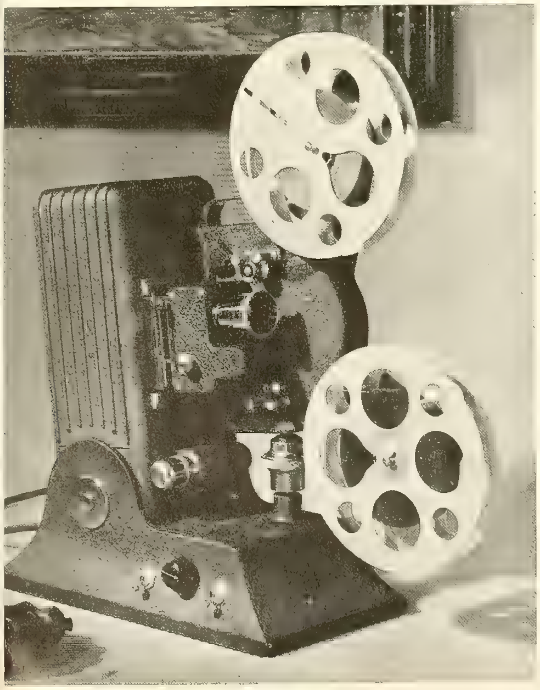
News in 16mm. ■ As the first example of a new series of 16mm. releases, in silent and sound, on current news events, to be called *The News Parade*, Castle Films, Inc., 30 Rockefeller Plaza, New York City, now offers a timely and dramatic subject, *The Life of Edward (Britain's Ex King)*. This should prove a noteworthy addition to any film library, public or private, as it offers highlights from the career of the ex King throughout the years, culminating in scenes photographed in France immediately before and after the recent wedding. Many other interesting plans are being made by Castle Films, Inc., in this new and active substandard film development.

Polarizing adjuster ■ The polarizing filter, by means of which glare and confusing reflections, due to polarized light, may be eliminated in photography, has received much attention on the part of filmers. The Marks Polarizing Plate, marketed by Kin-O-Lux, Inc., 105 West 40th Street, New York City, has proved popular for this purpose and, to effect a quick and accurate adjustment of the polarizing position of the filter, this firm now offers a new device called the Marks Polarator. This consists of two separable rings, one of which carries the polarizing filter, while the other is attached to the camera lens. The lens ring has an easily visible index card, which is set so that it is at the top of the lens barrel. The ring which carries the filter has an index mark, which is held upright while the filter is revolved before the eye to discover the position that gives the maximum polarizing effect. Then, in order to get, through the camera lens, the same effect that was observed by the eye, it is only necessary to place the removable ring on the camera lens so that both index marks coincide.

Mounties in 16mm. ■ Substandard distribution rights to a new series of features, built around the activities of the Royal Canadian Mounted, have been acquired by Commonwealth Pictures Corporation, 729 Seventh Avenue, New York City. These sound features, said to be full of action, were filmed in the northwest country.

B & H—Vaporate ■ Vaporate, a film treatment process which, for some time, has been familiar to the readers of Movie Makers, has been adopted and is recommended by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago. This prominent company recently has installed complete equipment for Peerless Vaporate film treatment, and the Vaporate service will be made available to movie makers through all of Bell & Howell's authorized dealers. The firm states that its laboratory tests have shown that the Vaporate treatment meets all the conditions needed in prolonging effectively the useful life of the film. In this treatment, there is no danger involved in film handling, as the reel is treated as a unit inside a hermetically sealed pressure chamber. The treatment is effective either for black and white or color film.

Standard Projectors, Inc.



The Standard, a new 16mm. projector in medium price range

Hornstein—Camera House ■ According to a notification recently received from S. A. Robbins, president of The Camera House, Inc., 145 East 60th Street, New York [Continued on page 360]

CHICAGO
NEW YORK
SAN FRANCISCO

CABLES CASTLEFILM
NEW YORK

CASTLE FILMS, INC.

TELEPHONE CIRCLE 7-7388
7389
7390

R. C A BUILDING
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NEW YORK

THANK YOU -- AND A PROMISE

A successful experiment has been completed. For the first time in the history of 16 MM and 8 MM movies, hundreds of thousands of owners of home and school projectors have obtained worthwhile films of good quality, professionally edited at sensible prices. I refer to the phenomenal success of the pictures which I edited of the HINDENBURG EXPLOSION and ENGLAND'S CORONATION.

The world-wide response has proved that good pictures are wanted by every movie fan everywhere. Frankly, I did not believe that the response would be so great and so general. When I decided to produce these films, the idea was definitely an experimental one and the most optimistic expectations of myself and my associates did not contemplate a laboratory run of millions of feet of film which necessitated running the equipment of two of the largest processing plants in the world right around the clock for nearly thirty days to meet the never ending demand for these pictures.

The innovation is past. The happy experience is a memory. His tory has been made and to all who participated, including, of course, our hundreds of thousands of customers everywhere, I extend my most sincere thanks and grateful appreciation.

Commencing immediately we will release a series of pictures at regular intervals which we believe will provide a valuable, permanent library for every individual, school and institution owning a 16MM or 8MM projector.

In presenting the new product, which involves a new and greater activity, I am confident that the future response will justify the effort and I pledge that every facility at my command will be utilized, at all times, to justify the confidence and patronage of our customers.

One final word: A very dear friend of mine told me that the adult members of his family were keenly appreciative of the opportunity to have films of the type we have released for showing at home but he emphasized that the real importance of the pictures, in his opinion, is the fact that his little girl, now rounding out her first year of life, will, many years hence, be able to see the worthwhile NEWS PARADE of her earliest childhood. I treasure this expression as the finest of all of the many compliments that have been paid to me.

Cordially yours

Eugene W. Castle

Editor,
The News Parade

THE NEWS PARADE

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FIRST RELEASE... ABOUT AUGUST 1st

For the first time, the headline news events in 16 mm film, silent or with sound-on-film, and 8 mm film will be available for you to own and enjoy. The editions vary in length to suit individual price requirements.

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1. Headline Edition	$3.50 per issue	$1.75 per issue
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If you cannot purchase them from your photographic dealer or local retail stores, write to Castle Films, Inc., New York, Chicago and San Francisco.

TWICE MONTHLY NEWS MOVIES WITH HIGHLIGHTS OF WORLD EVENTS

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SOUND EDITION

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Sound Edition contains all the events of the Complete Edition with full sound for home, school or club showing in 16 mm film only... first presentation of important international news for film libraries or home showing at low prices. Approximately 350 feet in each issue.

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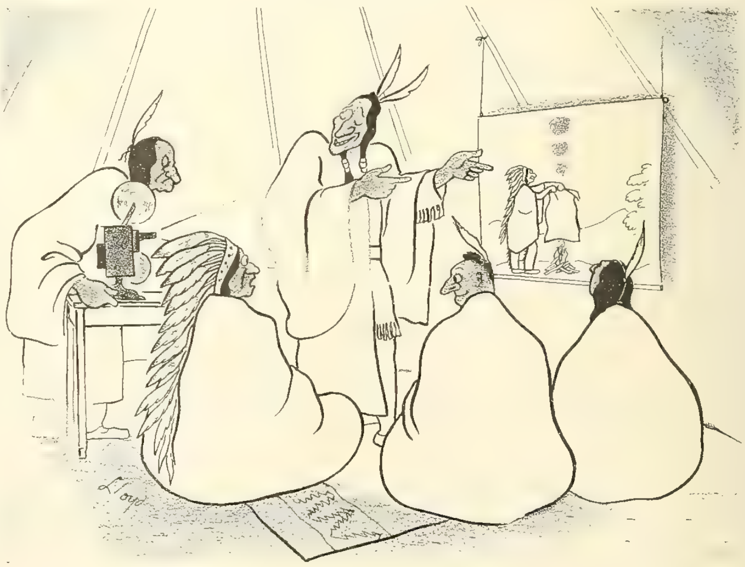
Your cine I. Q.

HERE is another intelligence test for movie makers by which you can discover how much you know. Some of the statements listed below are true and others are false. With a pencil and a piece of paper, list the numbers of the questions and write *true* or *false* after each number. Credit 4 to your score for each question that you get right, and the resultant figure will represent your cine I. Q. for this month.

50 is fair, 70 is good and 80 or better is excellent. If you get a perfect score on this examination, you can congratulate yourself, because some of these questions are pretty tricky. You will find the right answers on page 358.

1. An *f*/1.9 lens wide open may be used satisfactorily as a fixed focus lens by setting it at 25′.
2. Kodachrome Type A filter for sunlight requires two stops compensation.
3. Panchromatic film can be rewound in a dark room lighted only with a fairly dim red light.
4. Ten Photoflood bulbs can be used with safety on a fifteen ampere circuit.
5. An exposure meter is helpful in taking readings for shooting scenes of fireworks at night.
6. Positive film titles may go out of focus because of a curl in the film.
7. A fading glass cannot be used when shooting titles on positive film.
8. Panchromatic film will make freckles less noticeable.
9. Kodachrome Type A and a fast lens will capture electric signs at night.
10. It is a good plan to turn on the projector motor before switching on the lamp.
11. A generous application of cement makes a film splice stick well.
12. It is easy to rewind films in magazine cameras.
13. It is always good technique to dissolve one scene into another.
14. High camera speeds use film faster than do slower speeds.
15. A wide angle lens makes all objects in scenes appear smaller than a one inch lens does.
16. The blotter pad in the film can should be kept saturated at all times.
17. One word titles are generally preferable to titles with several words.
18. A camera always should be loaded in subdued light.
19. It is invariably bad practice to use back or side lighting with color film.
20. You will always get a lens flare when shooting into the sun.
21. Positive film, when used for titling, gives reverse values.
22. An *f*/1.9 lens used at *f*/8 gives a noticeably poorer picture than an f/3.5 lens used at *f*/8.
23. A stop of *f*/5.6 on a one inch lens gives greater exposure than the same stop on a three inch lens.
24. The half inch lens on an 8mm. camera covers practically the same field as the one inch lens on the 16mm. camera.
25. Tiny air bubbles in a lens seriously affect its definition.

The answers to these questions are on page 358.



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Close? Far from it! It's merely that a Wollensak Cine Telephoto Lens brought him so near. What distinctive, beautiful shots you can get! What intimate close-ups! Here's a lens that adds humor, variety and a new thrill to your shots.

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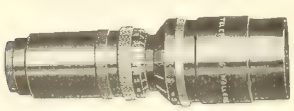

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Little discs of glass, Marks Polarization Plates accomplish strange things. They actually alter light vibrations so that unpleasant glare and disturbing reflections vanish—as if by magic. The halation caused by these conditions is eliminated; detail becomes more apparent. In sky photography, clouds assume contrast and a new beauty. They are invaluable assets in color photography, providing a truer tonal rendition than was formerly possible. They can be used with astounding ease by any amateur.

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THE CAMERA FOR CRITICAL AMATEURS

★ ★ ★

The BOLEX, Model H-16, is distinctly in a class by itself in that it meets, with amazing simplicity, the demand for a superior 16mm Camera, capable of all professional characteristics, at a reasonable price. The BOLEX is compact, light in weight (under six pounds when equipped with three lenses and 100' of film) and very simple to operate, even in the hands of an amateur as his first movie camera. It is entirely self-contained as seen in the above cut and therefore easy to carry. When wanted to put into action quickly, it is light enough to hold in the hand where it may be operated as efficiently as any movie camera, without a tripod. The highly efficient, smooth-running, precision-built mechanism of the BOLEX permits you to include, with accuracy, the so-called tricks of the professional film in your personal movies, such as LAP-DISSOLVES, FADES, ANIMATION, SUPERIMPOSITIONS, SLOW MOTION, SHOTS FILMED BACKWARD BY MEANS OF HAND-CRANK, PERFECTLY CENTERED PORTRAITS, (even at two feet from the lens) TITLES, (made without title-boards or other accessories). And, advanced knowledge of motion picture photography is not necessary in including these features in your films. Some of the outstanding BOLEX features are, AUTOMATIC THREADING—simply feed the end of the film into a channel; press the release, and it threads itself! Loops formed with absolute accuracy between double sprocket and the claw—positive protection against jamming, scratching and unsteadiness. TRIFOCAL VIEWFINDER which permits absolute correction of parallax from infinity down to two feet; STILL PICTURES, either instantaneous or time, at speeds from 1/10th to 1/100th of a second; CONSTANT SPEED and exposures identical in each frame of all shots; ANIMATION; SPEEDS OF 8, 16, 24, 32 and 64 frames with ability to change from one speed to another while camera is operating; REWINDING of an entire 100' roll, making it possible to remove partially exposed rolls without loss, in bright sunlight, if desired; motor may be instantly disengaged and spring need not be unwound when making fades, lap-dissolves or superimpositions; permitting as much film to be used for these features as desired. CRITICAL FOCUSSING device presents a greatly enlarged, right-side-up image through ground glass and the lens; cupped eye-piece permits use in direct sunlight. FOOTAGE COUNTER subtracts and adds accurately, being automatically set back to zero when new film is placed in camera. SEMI-CIRCULAR TURRET for three lenses. STANDARD LENS MOUNT permitting use of all makes of lenses with all apertures. DISC SHUTTER, 190 degrees, revolving very close to film preventing all optical distortion of picture. Covered with genuine black leather and all metal parts heavily chromium plated. The price, complete with all accessories and Hugo Meyer, Primoplan, 1" F 1.5 lens, focussing mount, $275.00. Carrying case, hand-made, genuine leather, suede lined, large enough for camera with three lenses, all accessories and three 100' rolls of film, $25.00 additional.

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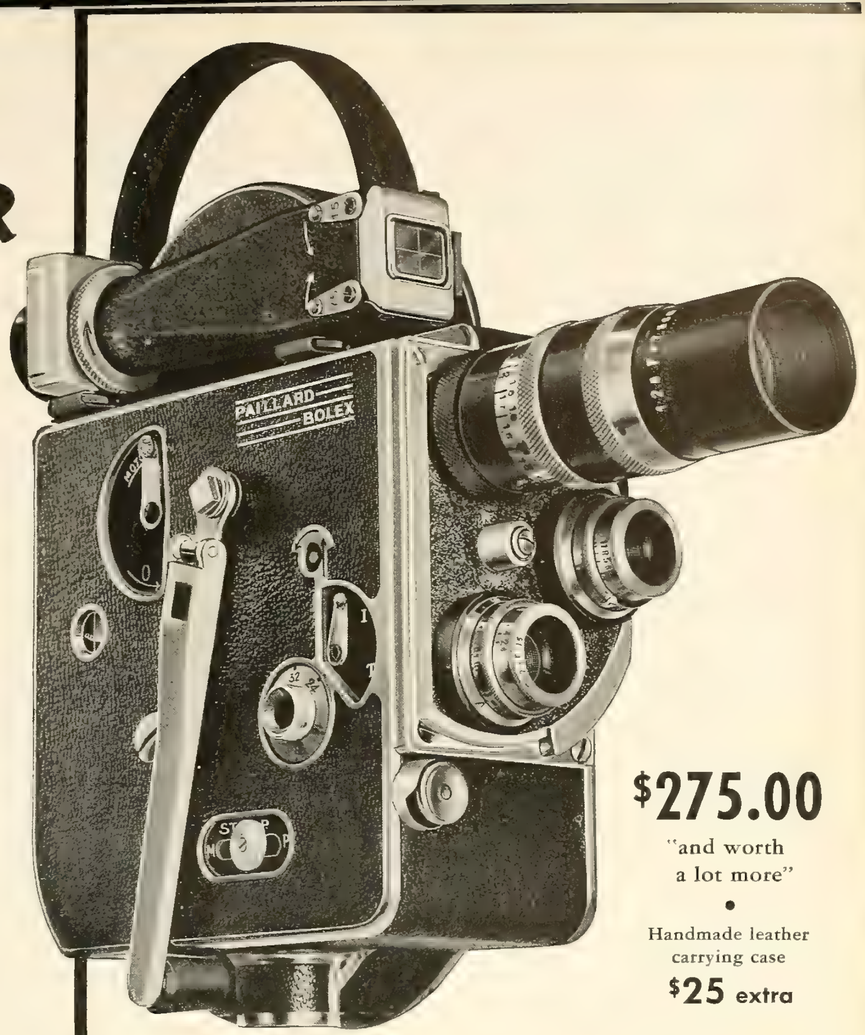

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Handmade leather
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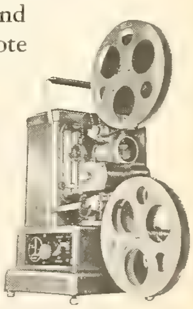
HERE *is* a camera! . . . For amateurs who want professional features and professional results, this Paillard-Bolex Model H-16 is tops.

Designers of fine Swiss watches since 1814, E. Paillard & Co. have created a 16mm camera which is a precision instrument. The more critical you are — the better the results you demand — the more completely you will appreciate the sharp, living pictures which this camera makes.

It is, we believe, the perfect camera for the critical amateur. Light and sturdy, beautifully built and trimmed in genuine leather and chromium. Note the specifications at left.

PAILLARD-BOLEX MODEL G-816 BIFILM PROJECTOR



The ideal team-mate for the Paillard-Bolex camera. Screens 8mm and 16mm films. Unsurpassed for steadiness, brilliance and general efficiency. If only 16mm film is to be projected, you may prefer Model G-16. Prices: G-816 (illustrated) $300.00, with case and all accessories. G-16, $275.00 complete.

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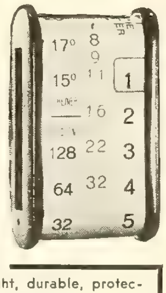

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When New York marches

IRVING BROWNING

NEW YORK loves parades, and, in my time, I have made movies of many of them. In the old days, I have often covered weary miles on Fifth Avenue, lugging three pieces of apparatus with me. There was the camera, itself, of unbelievable weight, as photographic equipment weight is considered today; there was the tripod and there was the extra film. For each shot, the camera had to be set up on its tripod and the tripod had to be leveled. We saved effort by working with one lens, changing only when it was unavoidable.

But now, the modern 16mm. equipment has made a cinematographer a free artist and not a photographic pack horse. I suppose I carried a tripod for so many years that I try now, with a small cine camera, to get along without it, even when it could be of real value. Anyway, I make other things serve, whenever that is possible, such as the sides of lamp posts, building walls, window sills, automobiles, trucks, the sidewalk, a gutter, an ash can, or almost anything that rests on the ground, so that it is reasonably solid. Lenses can be changed as easily as winding the motor spring. I focus by estimation, and I don't miss often, unless I hurry from one shot to another. I don't draw a crowd every time I take a shot, as I used to with my cumbersome gear. I can shoot from many angles and I can capture human interest sequences faster than I can decide which of them to record.

I shall never forget one human interest scene in which a professional colleague and I had to use something more than diplomacy, armed as we were with the most obviously visible equipment. At the close of a St. Patrick's Day parade, we approached the grand marshal, a well known jurist, and asked him to remove his hat, so that we could get a first class closeup. The sun was high, and he wore a large ten gallon head piece, which cast an impenetrable shadow over his whole face. His refusal was definite, not to say brusque, so we stepped aside with all our impedimenta. He would not be photographed—but to report back without him would mean trouble later.

Suddenly along came the color guard with the flags. We knew what the judge would do, as a patriot on parade. He did, and we were there, right under the judicial ire, but cranking away, notwithstanding. If this had been a talking picture, it would have been a real sensation, because the judge expressed himself with an admirably forceful vocabulary.

In parade filming, both a wide angle lens and a telephoto objective will be helpful, because the first will give you the unusual and the second the unexpected. The depth of field of a wide angle lens is such that you can get close to a marching column, with the camera low, and almost fill the frame with the nearest marcher, while the paraders farther off will taper down to a tiny form, at the end, with a most interesting perspective for the whole scene.

A corner position is helpful in filming parades anywhere

James W. Moore, ACL

But, even with one lens, the unusual awaits you, if you choose shots with some care. Put human interest first and don't forget the sidelines, as well as the people behind the flags. Whatever you do, check the light, because the sun moves while the parade lasts, and shadows darken as the day lengthens. Filters, in general, are unnecessary, because of the deep shadows in city canyons.

With a 16mm. camera, three lenses and a few other small pieces of equipment, the present day filmer can get parade footage that would have made the newsreel photographers of fifteen years ago stage a celebration of their own. But with the amateur, as with the news men, the important thing is what the cameraman sees and how he interprets it cinematically. Equipment will not provide these essentials. Here, as in most things in life, it is intelligence that counts.

The camera takes to the water

[Continued from page 326]

begin by showing the uninitiated, by means of closeups, the makeup of the board and position of riding. Then swing into the motorboat scenes and show the rider swerving from one side to the other at breath taking speed. If a spill occurs, catch the boat circling around and picking up the swimmer. To begin a new sequence without showing the conclusion to the spill, that is, the swimmer being picked up by the boat, gives an abrupt and unfinished impression on the screen. Cut in short shots taken from land, showing both boat and aqua planer in action.

Telephoto shots should not be taken from the moving boat. As a matter of fact, scenes from the boat may even have to be filmed without benefit of tripod. In this case, hold the camera firmly against the cheek, with elbows resting on the knees, and permit the hips to absorb the boat movements, while keeping the subject centered in the finder. There is a natural tendency to overshoot aqua planing, and scenes should be edited down until they are in proportion to the other water sports activities covered in the reel.

Sail boating offers a different thrill and another excellent chance for an instructional sequence. A red filter will bring out pretty white sails and fleecy clouds on a dark sky, and color scenes of this form of boating are even more beautiful with their greens and blues. Here you might open with a closeup of a youngster at water's edge, floating a chip with a paper sail, and then dissolve or cut to a scene showing a racy sloop boiling along with lee rail under. If you own a cruiser, there is always good movie material in the early summer cleanup.

Perhaps your hamlet can't boast of such excellent canoeing waters as one finds in and about Minneapolis. Up in these northern parts, canoeing is as popular a water sport as swimming and wading.

Show the canoe being lowered from the racks and picture it skidding into the water; take near shots of the canoeist tossing out pillows and "lazy backs" and then putting them into the canoe. Then comes a closeup of the canoeist, as he bends to pick up the paddle, and perhaps another closeup of the paddle churning the water as the canoeist shoves off. A medium shot of the canoe gliding away from the float would end this sequence, and another closeup of the canoeist in action might begin another, staged later on the trip.

Secure striking effects by shooting upward as the canoe skims beneath a bridge, or frame your shots looking out from behind droopy willows on shore. If the water is calm, beautiful moving shots are made by resting the camera on the gunwale in the bow and shooting scenery head on, never at right angles.

Right and wrong methods of holding the paddle, dipping, and controlling the craft from stern and bow, could be coupled with interesting closeups of the canoeists to furnish a personal story with general appeal.

To conclude your water sports reel, hold a glassful of water before the camera lens and slowly draw it away. As the glass is raised for draining, THE END is exposed on the bottom of the container, and the picture fades.

If aching bones remind you that you're a bit too rheumatic for water sports participation, you might open your film by taking a photograph of yourself in your study, smoking, thinking back over younger days. With the motor running, have somebody raise the camera slowly to follow a smoke ring into a black ceiling void. Then rewind a few frames in your dark room and fade in on your beach scenes, closing the film in similar manner by tilting down from darkness to a closeup of yourself and pipe, both dead asleep.

Basic cine tricks

[Continued from page 332]

similar masks, as well as those masks used to prevent the exposure of portions of the film so that it may be rewound later for a second exposure of a different scene. In the second exposure, the formerly protected area is exposed to the new scene, while the area exposed the first time is now covered with a mask.

This makes it possible to show one person appearing as twins against a background of any nature except a moving one. In creating this effect, a mask

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KODAK Bantam Special is "powered" by Eastman's new super lens, Kodak Anastigmat EKTAR *f*.2.0, and the famous 1/500 Compur-Rapid shutter. It can be counted on for the microscopically sharp black-and-white negatives necessary for big, richly detailed enlargements...also makes brilliant, full-color transparencies on Kodachrome. Coupled range finder assures quick, accurate focusing.

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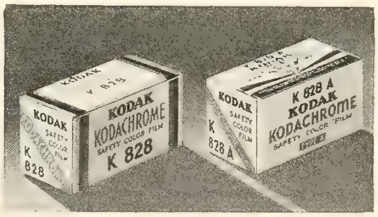

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SIMPLEX FILM CLEANING DEVICE

Clean your films as you rewind. Remove dust, grit, oil & finger marks. For 16mm. and 8mm. film. Outfit consists of:—Film Cleaning Device with cleaning pads, extra pads and 8 oz. can of cleaning fluid. Price $3.50 Postpaid in U. S. A.

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box is attached to the lens. A black card, that will entirely block out the opening in the mask box, is divided in half, vertically. One half of this is slipped into the mask box, leaving the other half open. The subject is arranged and the exposure made. The camera is then opened, under cover of a changing bag, the film is rewound to the beginning of the scene and the camera is closed. Then the half of the mask box, formerly open, is blocked out with the other half of the card, and the card that formerly closed the other side is removed. The second exposure is then made. Of course, the camera cannot be "panned" nor tilted during either of the shots. In fact, the camera must not be moved the slightest bit between exposures, or the background will be off register. It is well to make it a rule to have absolute camera steadiness while making any trick shot.

By using the mask just described, one may have the lower part of a man's body walk out from under the upper half, or a man may disappear into thin air in the middle of the picture and reappear at a different point, etc. Composite shots, in which several different pictures are blended, as to symbolize memories crowding into a man's mind or to present a combination of activities that must be passed over quickly, can be made simply by cutting appropriate masks from black paper, using one in the mask box, making the exposure, rewinding the film, inserting another mask and making another exposure of a different subject, so continuing the process until all the frame area is exposed.

Variation of exposure. Although not commonly classified as such, the fade and the lap dissolve are, in reality, tricks, inasmuch as they require special manipulation of the camera.

Most amateurs know that they can secure fade in and fade out effects by opening or closing the iris diaphragm of the lens while the picture is being filmed, and that a lap dissolve can be made by fading out on one subject, rewinding the film to the beginning of the fade and fading in on another. However, many cameramen do not know that they can produce a very realistic ghost shot with equal facility. Simply film an interior scene, underexposing it slightly, and then rewind the film *without moving the camera.* (Use a changing bag.) Then film the same scene right over the previous exposure, but this time have a man walking about in the scene. The result will be as satisfactory an apparition as you could wish. Furniture or other objects *behind* the "ghost" can be seen through his body, but if he walks behind a piece of furniture, the furniture will completely hide him.

Double exposure also is used commonly to show white letters against a picture background in titles.

Stopping the camera and changing the scene. This trick, the simplest of them all, is based on the principle that, if you stop the camera while filming a scene, alter some part of the scene and begin filming again, the audience will not be aware of the fact that the camera was stopped. The only requirement is that the camera remain in the same position and that all actors in the scene "freeze" while the camera is stopped. By this simple method, any sort of disappearance or sudden appearance can be contrived.

Your own imagination. It will probably appear odd that the sixth, and most important, fundamental in making trick shots with your movie camera should be your own imagination! Yet, when you become familiar with the tools, you will find that your best trick shots will originate in your own brain. As you progress, you will devise variations and combinations of these six simple fundamentals. And remember, the greatest of these is imagination!

New York filming data

[Continued from page 334]

habitats of remote people all preserved in lifelike effigy. Light is poor on the first two floors, and even an $f/1.5$ lens with supersensitive film at half speed would result in bad underexposure. On the third floor, if you like dinosaurs, creditable pictures can be made of them in the afternoon with an $f/3.5$ lens and supersensitive film. The Hayden Planetarium, which may be entered from the museum, is a good photographic subject. Here you see the heavens as they really appear, with the stars speeded up in their motion for a hasty people who could not wait for such things to happen naturally. An $f/1.9$ lens wide open with supersensitive film will get the picture here, because of the extreme contrast. Admission to the Planetarium is twenty five cents, and permission will have to be obtained to make movies. At the Metropolitan Museum of Art, one can film art objects without special permission if a tripod is not used. It is only necessary to get verbal permission at the information desk. On bright days, good scenes can be made in some of the larger galleries if one has a fast lens and uses supersensitive film.

Empire State Building. This structure, whose observation platform is the highest man made pinnacle in the world, is at 34th Street and Fifth Avenue. Cameras are allowed, and excellent pictures of New York City can be made with almost any lens and film on a clear day. Parts of New Jersey and Connecticut can be included in the distance. From the observation promenade, excellent angle shots can be made of the top tower of the building. Shots directly down (don't lean too far) of the traffic are always spectacular, but the light is somewhat deceptive here. A safe rule

William M. Nelson, ACL

A shot made inside New York Aquarium at *f*/3.5, 16 speed

is to open one full stop above your exposure meter reading. The fare is one dollar to the top of the building. Cameras abound always, and good human interest shots can be made of people photographing other people and things. The Chrysler Building, at Lexington Avenue and 42nd Street, and Rockefeller Center Roof, at Fifth Avenue and 50th Street, are places where much the same sort of picture can be made.

Radio City. This mass of buildings, on Fifth Avenue at 50th Street, is much visited by both New Yorkers and tourists. In the court, if the weather permits, one always can get good pictures of the sightseers, with the Prometheus statue as a background, but these scenes are best when taken in the morning. One also can get down in the court and shoot up at the passersby, with the skyscrapers as a background. There is a conducted tour of Radio City, but, save for the observation roof, there is little that a movie camera will get.

There is, however, the New York Museum of Science and Industry, located in the R.C.A. Building of Radio City, where cameras are allowed and where one sees all manner of industrial exhibits in motion. An *f*/1.9 or *f*/1.5 lens, with supersensitive film, used wide open and at half speed, will get some of the better lighted exhibits here, and pictures of people actually working the exhibits are, to this observer's mind, full of interest. Admission to this museum is twenty five cents and it is open in the evenings.

Central Park Zoo. Located at 64th Street and Central Park, on the East side, near Fifth Avenue, this is a fairly small collection of animals but it is easily accessible. Here cameras (but no tripods) are permitted, and an excellent opportunity is offered to make color movies. All kinds of animals, many of them in outdoor cages, look at you while you look at them. They even have some elephants, who never fail to make good color subjects.

Night Life. One cannot make a film of New York without including shots of night life on what is known as the Great White Way. Times Square at night is a maze of electric lights, in all colors, shapes and sizes. The signs are mostly

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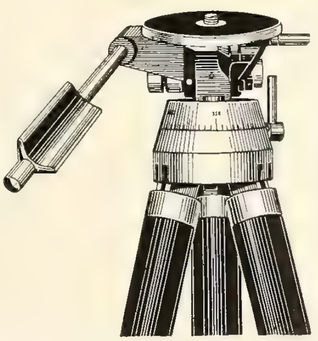

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in motion and are extremely ingenious. Color film is a great asset here, and the new Kodachrome Type A is ideal for the purpose. An $f/3.5$ lens with color film will take a passably good head on picture of the signs, if little else. With an $f/1.5$ or $f/1.9$ lens, also wide open, one can get not only the signs, but much of the life under them. With supersensitive black and white film, the crowds, taxis and carousers can be captured beneath almost any well lighted theatre marquee.

If you are of a persuasive nature, a theatre manager may allow you to photograph parts of a play in action. For this purpose, supersensitive film and an $f/1.9$ lens are needed. The musical comedies are generally the most brilliantly lit, and, if you sit fairly close, the results will be surprisingly good. Night club managers are often persuaded, too, and pictures of performers in the bright spotlight can be made with the same setup as that suggested for the theatres, but, in both cases, an $f/3.5$ lens is useless. Always ask permission before taking a camera into these places.

One can ride on a Fifth Avenue bus and shoot many bits of metropolitan life along that famous thoroughfare. Another suggestion is to ride in an open top taxi under the Second or Third Avenue Elevated and shoot up into the tracks. If this is taken at half speed, one gets a good pictorial suggestion of the rush which is so characteristic of New York. These taxis also make ideal filming vehicles for more average types of shots.

When you film New York, you will probably find that, on one occasion or another, you will be stared at by New Yorkers with a "look at the hick taking pictures" expression on their care worn physiognomies. Don't be embarrassed, but rather feel sorry for them; for remember that, when a New Yorker is moved to make a film, he probably has to go to your home town, where, as you know perfectly well, there is absolutely nothing worth taking.

A pleasure hunt

[Continued from page 325]

tournament in swing just because all the newsreels do it. Be original, for Pete's sake! And, incidentally, you can get a better golf picture than a tournament usually will offer.

Title 8. *You can hunt it down with a good club.*

More of the same subject, but concentrate on a single golfer making a drive or getting out of a sand trap.

Title 9. *Yep, there's pleasure, and sometimes treasure, at the bottom of the deep blue sea—*

Any sort of sea sequence is good here. It can be you and yours on a fishing trip or an undersea shot of salvage hunters in their cumbersome diving clothes. It can even be a private pool and your camera catching a jack knife diver going down in search of a deep sea mermaid at least ten feet deep in cobalt blue!

Title 10. *The pleasure hunt may be elusive, but you can catch it if you know how—*

Have you a sailboat? No? Have you a speed boat? No? Well, then, how about that car of yours? It will do. Perhaps you're a gentleman jockey or a tennis enthusiast. Oh, so you are a butterfly hunter. What could be sweeter?

Title 11. *And there's pleasure to be had in beauty—*

Insert a sequence of your favorite scenes.

Title 12. *All the world's a happy hunting ground—if you know where to hunt.*

Use two or three more of your best scenes and slowly fade out on the last of them.

Filming a century

[Continued from page 328]

found cooperation extended on every hand. But this brought another difficulty, for many people wanted us to use costumes that they owned which were entirely out of period and which would not do at all for the purpose. It almost took a diplomatic corps to handle this situation properly.

The question of casting was put in the hands of the Rev. Charles W. Baldwin, the rector. He found many problems, because people suited to the parts could not always appear when wanted.

Mr. Baldwin has also been kept busy in watching the authenticity of properties and details of the picture, and he deserves great credit for the authentic manner in which the picture was produced. But, even with his most careful attention, many wrong details would crop up at the instant of shooting, which would necessitate suddenly improvising camera angles to conceal them. This procedure, at times, was none too easy, for detailed scripts were written for each sequence, which we attempted to follow in order to save time. This we found essential in handling amateur actors, for, if the shooting drags, they are likely to get tired and discontented.

Nobody thought that there would be any trouble in finding a country schoolhouse of the period of 1839 for the first service in the school sequence, but a suitable one is still to be found, although the search has been going on now for at least three months. Several schoolhouses were of about the right type, but in every case we found a large electric light pole, with its wiring in the foreground, modern ventilation on the roof or a big telephone cable running on poles completely around the property. So the search must continue now on the outskirts in the farm country.

In shooting the 1839 school interior,

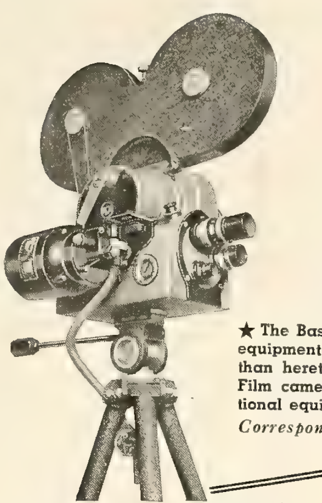
we were delayed in getting the set finished while twenty hungry children and the principals waited. Finally, the shooting started, only to stop suddenly when we blew out the branch cut out fuses which were overloaded by our lights.

By replacing these fuses several times, we managed to get some of the shots, until finally the main line fuses blew and the dispositions of all concerned blew at the same time, necessitating a general postponement. In order to obviate a repetition of this difficulty, we spent a whole day making up special cables for a current supply, not only from the meter in the fire house, where the shooting was being done, but also from the house next door where we had obtained permission to connect for the additional load. By night, the set was complete and the lamps were in place ready for connection the following morning, immediately before the shooting.

The next morning, we went down early to make the connection and found, to our horror, that the lady next door, who was not present previously when permission was obtained for connection to her electrical service, objected to our making the connection on the ground that it would ruin her electric refrigerator. Persuasion was of no avail, and it was therefore necessary to make up special cables to run to a house about seventy five feet away. This held up the shooting for another two hours, much to the irritation of all the participants. But the shots were finally obtained and, on screening, appeared to be highly satisfactory at first. Then, to our sorrow and amazement, we discovered, in a closeup of the school marm's hands removing a piece of slate pencil from a child's mouth, that the lady's finger nails were enameled a bright red, which had registered perfectly in color. And so we made another retake!

Another little detail which hurt the pride of the research director, but which probably will not be noticed by the public, was that one of the principals crossed her knees as she sat down, even though she had been warned to the contrary. In 1839, such a thing, of course, would mean social ostracism.

Especially interesting, yet trying, problems arose in making the sequence of the opening of the new church in 1850. In the first place, naturally there was no ivy on the church at that time, but today the building is beautifully covered by it, and so, in order to show the whole church, it was found necessary to build a model, which is now under construction. Then, to get the shots of the people entering for the first service, it was necessary to tear down the ivy at the entrance and to paint the stone work to make it look new. This permitted only one camera setup, but we added variety by taking shots of the people coming to church through the woods and at an old gate near by. Thus, we were able to cover



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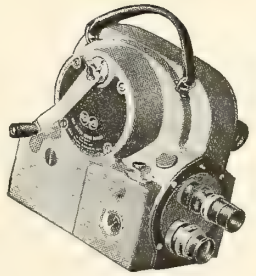

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pretty well the limitation on camera viewpoints of the church itself.

The script of the sequence of Washington Irving planting the ivy provided for Washington Irving to come to the church door, knock and, finding no one there, to call for the sexton. The sexton was to come in from his work around the church, take the ivy and help Washington Irving plant it. With a great deal of persuasion and by showing him the scenes that we had already made, we finally prevailed upon a man, who is now ninety two years old and who was an early sexton of the church, to play the rôle of sexton in the picture.

We arranged that he should come for the shooting in his old clothes but, when he appeared, we found that his wife had him dressed up in his Sunday best. Here was a case when it was necessary to take some shots that could not be used in order to appease the old gentleman. At last, we got him correctly dressed for a retake and, since he was quite deaf, we rehearsed him for the part with considerable effort.

Finally, we were all set. Washington Irving came to the door and knocked and, while the camera was running, the old gentleman came up and did his stuff beautifully. Then, unexpectedly, the door was opened by somebody who happened to be in the church! This, of course, meant another retake, and coming, as it did, after all the trials and tribulations that we experienced in getting the shot, we wondered if we would ever accomplish our purpose.

The present day church sequence turned out to be the biggest problem of all. The sequence opens with the present day sexton pulling the bell rope, and the scene dissolves to show the bell ringing in the belfry, since the bell, presented by Commodore Perry, plays an important part in the picture. To get a closeup of the bell in the belfry seemed impossible, since it was about forty feet in the air and the scene could not be made from the ground with a telephoto lens because of the angle. We finally got the picture by calling out the fire department and using an extension ladder to carry the camera up to the proper height for the shot.

Making a historical picture without Hollywood facilities and with amateurs as actors is an experience which should be of inestimable value to one who is interested in production work. The problems are difficult, yet they are capable of solution, and each one adds to your satisfaction when you see the results on the screen.

The camera made this one itself

THEODORE G. ROCKWELL, ACL

THE idea of photoplay making may overwhelm you, the prospect of writing a continuity of any kind may dampen your movie making enthusiasm like a cloudy day. Then you are the man to film the extra short "short."

A minute movie, filmed on an outing or in the back yard, can be given a story telling twist without benefit of either director or scenario. These "shorts" add spice to your program and do not require much more time to film than to show.

In fact, one of ours began by accident and cost the cameraman so little effort that, for much of the footage, he did not even know that the camera was running. That, I would say, is reducing movie making to the ultimate in simplicity!

Five people sat in a small motor boat, with feet on the seats opposite them. We had placed the camera in the stern and then cast off from the dock. The release must inadvertently have been tripped, for we later found that the camera had run down and we figured that the last fifteen feet of film had been wasted. But the camera proved itself absolutely foolproof by producing the following play without the aid of a director.

The toes of the bare feet of two youngsters made a futile effort to remain composed. They twitched and wriggled for awhile, then one boy's foot suddenly poked that of his neighbor. There was a retaliation, and then a kicking fight was in full swing.

A disciplinary hand, belonging to Mother if the wedding ring and determined grasp of scratched feet and ankles were indicators, disentangled the combatants. Then a pair of pretty, matronly oxfords shifted and took up a position between the still belligerent bare feet, and an enforced armistice ensued.

Simultaneously, another scene was being enacted by a pair of dainty pumps at the end of shapely and sheerly clad feminine ankles. A huge fly, after maneuvering for a bite, was suddenly and violently removed by the lightning like swat of a beautifully manicured hand. There followed a second of inaction, then one pump heel worked up and down on the erstwhile playground of the fly. That apparently did not bring relief, for the lady's hand again appeared and earnestly scratched the spot.

In the background, through all of the foregoing drama, a pair of sturdily clad masculine feet rested stolidly beside their feminine companions. Once they phlegmatically shifted with the utmost expression of boredom. Then the camera ran down.

The camera had done a good job unaided, but there was a lack of continuity, so we attempted to help it out. A few feet of the two youngsters, scuffling as they ran out on the boat dock, and a scene of Mother trying to maintain order, came first. Then a semi closeup of a husky youth helping a charming young companion into the launch was followed by a view of all seated in the boat. Then was added the action just described, and the whole was titled, *Expressive Feet.* No subtitles seemed necessary.

Another of our efforts, this one made without the aid of a self starting and stopping camera, was equally easy to film and even more successful on the screen. It was given the lead title, *It Can't Be Done,* and the first scene shows, standing on the lawn at the side of the house, a box that is just large enough to hold one child crouching inside.

One at a time, four children tear around the corner of the house in apparently terrified flight, and each climbs into the box which mysteriously seems to be able to hold them all. Father comes around the corner, running and waving a huge club. He stops and looks about for the culprits and, being unable to locate them, he hurls the weapon into the box. The maid next appears and adds the contents of a basket full of old cans and bottles and then a heap of waste paper which she lights. Here we inserted the title, *Mother to the rescue.* When the flames are in full riot, Mother dashes up, seizes the garden hose and pours a stream into the box. With hands outspread, she stares into the messy conglomeration, then a smile takes the place of the horror on her face and, one by one, she lifts the children out of the debris—clean and unharmed.

Never for a moment was the box out of the picture, for fear that the audience might suspect a trick. The entire effect was accomplished, of course, by stopping the camera while one actor got out of the box, then by starting it again before the next one entered. The camera was stopped before the last boy got out of the box and was started before Father threw in the club. After the fire is out, Mother freezes motionless, the camera is stopped and one boy climbs into the box, to be removed by Mother. The same procedure is followed with the second boy, and so on until all four have been rescued.

One flaw marred the result. We began the story with only part of an unused roll of film in the camera and, in the midst of the picture, we came to the end of the reel. No more film could be had until the next day, when the lighting conditions were quite different. The title, *Mother to the rescue,* was inserted to reduce one's notice of this error.

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1. false
2. false
3. false
4. false
5. false
6. true
7. true
8. true
9. true
10. true
11. false
12. false
13. false
14. true
15. true
16. false
17. false
18. true
19. false
20. false
21. true
22. false
23. false
24. true
25. false

He plays it simple

[Continued from page 333]

tions from the wet pavement do a good deal to make up for the lack of strong shadows.

"One thing I was particularly interested in getting was the Holy Saturday ceremonial in Florence. I had the bad luck to strike an unusually wet spell through most of Italy and Switzerland—anyhow, they told me it was unusual—so that when Holy Saturday dawned bright and clear, I felt mighty good. But just a little before noon, when the fireworks were to start, it clouded over. I had taken the preliminary processions in full sunlight, and, since I might never have this chance again, there was nothing to do but to open up the lens a couple of stops and go right ahead. When I got the result, I was pleasantly surprised. The fireworks are so interesting that I don't think anybody will ever notice the change in the lighting. In a still picture, they would, of course, but here attention will be concentrated on the action. A few of my pictures were taken through a frame of foliage, and when I did that I would wait for a breeze, so that the leaves would move a little. Of course, one mustn't overdo this. But a few scenes of this type add a lot to the effect of your film."

What focal length?

[Continued from page 327]

focal length, which include small angles.

Wide angle lenses are useful in vacation movie making when the amateur finds himself in an extremely narrow street and wishes to record the buildings or the people and vehicles which pass through the street. If you wish to photograph interiors of churches, or some famous buildings, you will want to use a wide angle lens to include enough of the room to make an interesting picture. Wide angle lenses for 16mm. movie cameras can be obtained in focal lengths of 15mm. and 20mm. The 15mm. is the most useful. One disadvantage of these lenses is that they are likely to give a little distortion around the edges of the frame because of the wide angle of the view which they include. Ordinarily, this will not be noticeable. Whenever it is possible, it is best to stop down the lens opening. At the present time, there are no wide angle lenses for 8mm. cameras.

With all telephotos, except possibly the two inch lens, a sturdy tripod is advisable—a necessity with the longer focal lengths because, just as the scene is magnified, so is any undesirable camera movement. However, in emergencies, with lenses of four inches or less, you can use various devices that have been designed as substitutes for a tripod.

There is a neat little one legged device which folds up and can easily be extended in the shape of a walking stick. The camera is supported on this and rests against the body. Another method is to support the camera from around the neck by a strap which gives steadiness when the camera is pressed down tightly. There is also a similar device which enables the camera to be supported from a belt carried around the waist. Any of these tripod substitutes will serve if the amateur uses care. A very helpful trick in taking telephoto movies of scenery is to use double speed when possible, thus halving the speed of all motion, whether it be subject action or camera movement. This, however, cannot always be done if there are people in the scene. The slow motion effect will be obvious on the screen. In scenic views and shots of architecture, very little or no difference can be noted.

To get the most out of your summer movies, travel light but carry enough equipment to give you the shots you want. Those long distance views of castles, animals and scenery are going to be highly prized if you have used a filter and a good exposure meter. And those quaint narrow streets of old Europe or those canyons of Wall Street are going to be seen far better on the screen if they are taken with a wide angle lens.

Floral closeups

[Continued from page 329]

focused at two feet. Movie makers who have fixed focus lenses can use them in this way to work at short distances for making flower closeups. By placing the flower in the same plane and position as the title card, and using the proper attachments for title making, one is assured of correct alignment and focusing. The background can easily be aligned, as well, by sighting along the sides of the camera case.

To discover the most attractive lighting for flower closeups, stand at normal height near a flower, walk around it until the sunlight strikes it at the best angle, then back away and see how the effectiveness of the lighting changes.

There are any number of fascinating color combinations that can be obtained in garden shots. Many compositions can be blended with red, blue, yellow or orange flowers against the browns and greens of the earth and leaves. Some very interesting combinations that I have recently photographed have been blue delphinium against a cluster of various shades of roses—from whites through pinks to red; red and yellow snapdragons backed by green foliage, through which the blue sky can be seen (a worm's eye view); red poppies or roses with a background of blue sky edged with a white cloud.

With many varieties of the taller and thin stemmed flowers, I have found it almost essential to do a little cheating on windy days in order to keep the flower from bobbing out of the picture area. Ordinary garden stakes with a bit of twine will usually do the trick. Naturally, the "properties" must be kept out of the camera field. Should you be willing to sacrifice a flower, it can be cut and tacked to a tree trunk or to a short stake. When nature or the gardener did not provide proper color or composition for my backgrounds, I have often cut the flower and aligned it with the most suitable setting.

After doing much in the way of interesting closeups with flowers and blossoms in the spring and summer, I am wondering just what combinations can be obtained in the fall, with the late flowers against a blaze of rich foliage. The pastel shades of the gladiolus against the rich red or orange of a maple tree; a flaming, golden dahlia set off with blue, or a fluffy red one sitting on the edge of a white cloud—there are going to be hundreds of chances to work out all sorts of new combinations, with different colors and compositions at every turn.

Building scripts piecemeal

[Continued from page 335]

see the lake through the pines and, in a reverse angle, we shall see the pines from the lake; the landing stage from the land and from the lake; we get into a boat and see the world; from another boat, the world sees us; we pass a small craft in full sail, we discover a cove, and we are discovered by those at the cove, and so on. Every long shot has a closeup for its twin; every angle has its reverse angle; every action shot has its reaction shot of people who witness the action. The filmer's imagination, like the sun in Chantecler's ode, makes two lovely objects grow where there was only one.

Is it a scene in front of the home? Since nothing is likely to happen there, we have to concoct a little incident. Grandpa is seated on the front porch,

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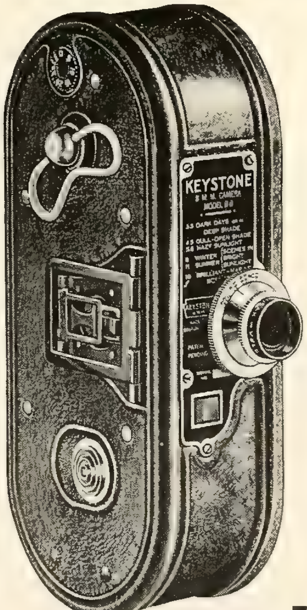

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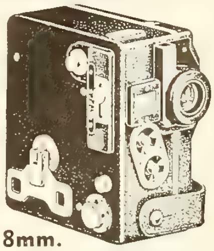

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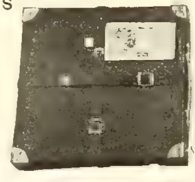

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100 ft. 16mm film developed	$1.00
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reading his paper, while the children are skipping rope. Presently the heat of the sun gets him, and he falls asleep. The children see their dog, call him and try to make him skip rope. In the confusion, the children tangle Grandfather in the rope, who is rudely awakened and pretty mad. Mother, who has heard the commotion, comes out, laughs at Grandpa, helps him regain his composure, and so on. The sole object of this action is to introduce the expected characters doing things which are in their daily repertoire, so that they will not have time to feel and look self conscious before the lens.

Such episodes can be planned as the occasion offers. Although they must be planned in advance, they can be planned immediately in advance, as the opportunity arises. They do not necessarily require a written scenario. Helpful as scenarios are, they are not the sine qua non of filming episodes in family and vacation reels.

To plan a sequence, we have only to force ourselves to remain in one spot and consider its possibilities. Usually, it will be sufficient to go over the next day's plans in the evening, leaving it to the inspiration of the moment, and perhaps to one or two rehearsals on the spot, to decide just how the action is to turn out. Unless every piece of furniture and every property is planted intentionally, as in the case of a theatrical photoplay, the exact action never can be completely anticipated.

It is a fact of movie experience that adaptability to circumstances is more useful than rigid adherence to a plan, which is only too likely to "gang agley." An exact continuity, with everything cut and dried, can close our eyes to opportunities that may appear out of a clear sky. It tends to make us like the cub reporter who was assigned to cover a society wedding and failed to turn in any notes. "Where's your story?" asked the editor an hour after. "Oh," he replied, "there was no story. The bridegroom did not show up."

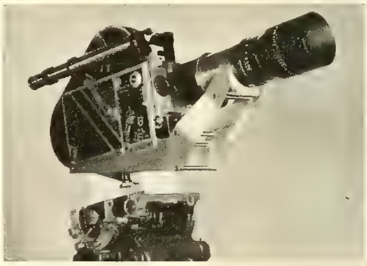
News of the industry

[Continued from page 344]

City, this concern has been appointed Eastern distributor for Hornstein Photo Sales, of Chicago, Ill., and will feature Faultless Pan Heads, Faultless Splicers and other photographic goods under this trade name.

Canadian service ■ Organized under a Dominion Charter last December, a new Canadian firm, which offers many unusual services to 16mm. filmers, especially in the realm of sound, has taken its place in the field. Formerly known as Regina Photo Supply, Ltd., the new firm has added the facilities of Screen & Sound Service, Ltd., and now operates as General Films, Ltd., with headquarters at 1924 Rose Street, Regina, Sask., Canada. The new company is the largest distributor of 16mm. sound films in Canada, it is claimed, and maintains complete sound film screening facilities, as well as equipment for 16mm. sound recording and printing. The firm has also been appointed exclusive Canadian distributor for Films, Inc., of New York City. Branches are also maintained at Toronto, at Truro, N. S., and at Winnipeg, Manitoba and Vancouver, B. C.

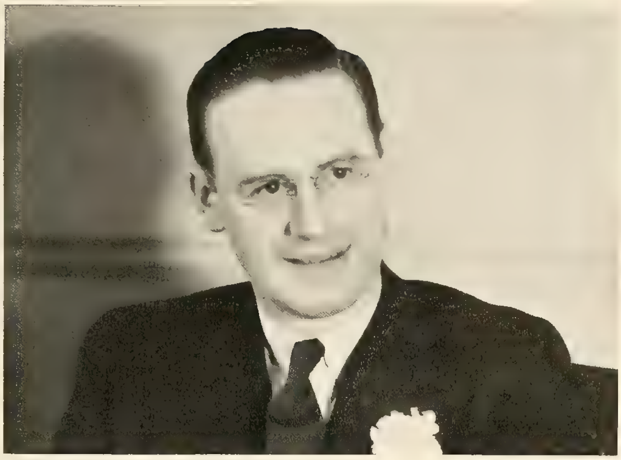
Film chest ■ A new type of storage facility for four hundred foot reels of 16mm. (or smaller spools) is offered in the Library Film Chest, marketed by Willoughbys, 110 West 32nd Street, New York City. The chest, which holds ten reels of film, is finished in polished wood and is designed attractively so that it may be used as a unit of living room furniture. Each film is kept in an indexed container and is easily removed for use without disturbing the others. These chests are so built that they will fit together and harmonize when stacked.



Reflex focusing magnifier as adapted to 200 ft. Cine-Kodak Special by Hugo Meyer

Castle of Castle ■ One of the most startling and successful developments of recent times in the non theatrical motion picture field has been the release of two series of substandard film subjects, depicting news of permanent historical importance. As the first medium through which these subjects were announced to the public, Movie Makers has taken great pleasure in the fact that these films, *England's Coronation* and *Hindenburg Explodes*, were an immediate and tremendous success; in fact, it is said that the sales of these subjects, in substandard footage, has passed the mark of eighteen million feet!

Because of this, and because of the fact that even more important plans are being made for the future along these lines, readers of Movie Makers will want to know something of the personality that conceived this plan and



Eugene Winston Castle, who has brought world's great news events to 16mm. screen

brought it to such a brilliantly successful conclusion.

The project was planned and executed by Eugene Winston Castle, the president of a prominent business and educational film producing company, Castle Films, Inc., New York City. His background has well fitted him to handle problems of wide scope in the motion picture field. He was born in San Francisco and received his early training as a newspaper reporter on the principal papers of that city.

His news gathering success in this capacity inspired him to enter the field of motion pictures, although the newsreel at that time was not by any means established as it is now. Mr. Castle became chief cameraman of the Gaumont News and, in this filming work, he covered subjects from Canada to Mexico. An instance of his remarkable activity is the *See America First* series, for which he, personally, traveled, shot and edited twenty two full length theatrical subjects in one year. He later became Western editor of Gaumont News and left this organization to become one of the founders and first editors of Fox News. He also covered the San Francisco World's Fair as cameraman.

During the World War, Mr. Castle enlisted in the Marine Corps and was placed in charge of publicity for the midwestern area, with a staff of seventy two men at his Kansas City headquarters. After the war, he again engaged in newsreel work and, in 1920, he organized and launched Castle Films, now widely known throughout the motion picture field. Mr. Castle relates that his first investment in the company was but five hundred dollars, and he takes a justifiable pride in the steady growth and increasing prominence of Castle Films, which, today, has headquarters in Chicago, San Francisco and New York. The firm is widely known for its productions of business and educational films, being especially prominent for its excellent work in the railway, travel and food products industries. In 1926, Castle Films produced a series of entertainment shorts, which were well received by theatre audiences.

All this widely diversified experience has been brought to planning the new substandard news release, which will be supervised and edited personally by Mr. Castle in the professional style which his wide experience has developed. It is promised that these new substandard releases will be of the first grade, that they will contain no elements of prejudice nor propaganda, that there will be no industrial sponsorship, that they will indulge in no "pulp sensationalism" and that they will be marketed at a uniformly low price range. Gene Castle is an active, energetic individual, and the substandard field gains by his participation in it.

Victor on tour ■ Alexander F. Victor, president of Victor Animatograph Corporation, accompanied by Mrs. Victor, sailed recently from New York for an extensive tour of Europe. The Victors are combining business with pleasure in visiting many of the principal Victor distributors abroad, and their friends in Movie Makers unite in wishing them a most pleasant trip. The Victor Animatograph Corporation has recently established a Swedish assembly plant, under the supervision of Aga-Baltic, at Lidingo, Stockholm, Sweden. Operations there will be in charge of Per Bergmanson.

Contest ■ An amateur photographic contest on outdoor and sports subjects has recently been announced by *Sports Afield*, a magazine devoted to outdoor life. The contest, which will close on November 15, 1937, has two divisions—one for "stills" and one for movies. For prizes, an imposing collection of merchandise and cash awards is offered. "Stills" may be sent

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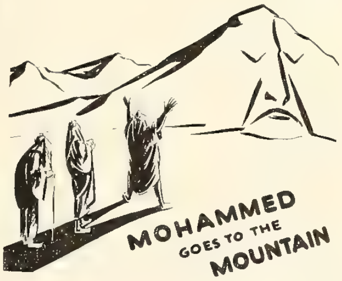
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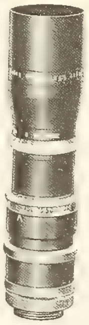

attached to his camera. This lens will indeed capture the elusive and almost imperceptible distance—and will enable the Movie Maker to intersperse his film with interesting close-ups of scenes, people, sport participants, remote ships—etc.

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Keystone A 7 Camera; 5 speeds; *f*/3.5 lens and case	27.50
B&H Filmo Projector, Model 57; 250 watt; variable resistance and voltmeter; equal to new	59.50
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in at any time, and movie makers may submit films now or between September 1 and November 15, 1937. An official entry blank for movies may be obtained by writing to the Contest Editor, care of *Sports Afield*, Phoenix Building, Minneapolis, Minn.

Titling stencil ■ Affording owners of its Wrico movie titling sets a new facility in lettering titles, the Wood-Regan Instrument Company, Inc., Nutley, N. J., lately has made available a new stencil, which enables the user to letter his titles in a type face resembling the ultra modern style. An example of the lettering which may be done with the new stencil is shown herewith, in actual size.

SKY TRAILS

A new style stencil for the Wrico title lettering set

Nu-Art envoys ■ For the purpose of filming matters of current European interest, later to be released in 16mm. subjects, Nu-Art Films, Inc., 145 West 45th Street, New York City, is partially sponsoring the journey of two young scoutmasters abroad. Activities connected with the Youth Movement in Europe will be filmed, as well as subjects of scenic and historical interest.

Disc effects ■ A new and revised catalog of disc records, 78 r.p.m. and 33 1/3 r.p.m., has been issued by Gennett Records, Richmond, Ind. These records are valuable for adding realistic sound accompaniment to movies, as almost every imaginable sound effect has been recorded and is available. The New York sales representative for this firm is T. J. Valentino, 729 Seventh Avenue, New York City.

Practical films

[Continued from page 339]

Produced for the Morris Plan Bank of Virginia, the film will portray modern Richmond against its historical background of Colonial, Confederate and American life. It will be distributed on free loan for group screening by the Virginia Conservation Commission, as part of its program to attract visitors to Richmond and historic Virginia.

■ The use and operation of the Jarvis Portable Obstetrical Stirrups has been pictured for Dr. J. R. Jarvis, ACL, in 150 feet of 8mm. film, by Robert Tuttle, in Van Wert, Ohio. Designed for use in the medical profession, the film shows important steps in setting up the assembly, the handiness of arrangements which permits a physician to effect delivery from a seated position and the assembly in actual use in the delivery of twin boys.

■ Regular classes in still and motion picture photography will be conducted this summer at Camp Winnebago, near Fayette, Maine, by T. Llyle Keith, ACL, as an important part of his work as photographic counselor. A complete record of camp life in movies is planned by Mr. Keith, with color being used for the first time by Winnebago.

■ The McCarthy Company, house builders in Los Angeles, has employed a 16mm. movie maker to make cine records of its building operations. The vacant lot is filmed before the foundation is started, and then the steps in construction are recorded, from the delivery of the materials to the completion of the home. Telephoto closeups are made of building details so that the prospective owner can see how well the house is made. A purchaser of a new home may obtain, at a small cost, a print of the picture of the construction of his house.

Amateur clubs

[Continued from page 338]

New in Montreal ■ In Canada, the Bell Camera Club of Montreal is a relatively new group combining the interests of still and movie workers, according to the club's interesting news bulletin, *The Exposure*, edited by J. V. Waddell. At a late gathering of the movie section, Ernest Rawlings gave a thorough lecture and demonstration on the needs for and the ways of making titles. Members of the Bell club recently attended a gala screening of films presented at an open meeting by the Montreal Amateur Movie Club.

Sunbury ballots ■ In Pennsylvania, permanent officers have been elected and a constitution has been adopted by members of the Sunbury Cinema Club, according to the report of S. A. Grugan, secretary. Frank C. Stroh, ACL, is the first president; Russell Search, vicepresident; Michael Lees, ACL, treasurer. Henry J. Muller, ACL, was the president's first appointment as program chairman, to be assisted by Theodore Vonada and Mr. Lees. Meetings are on second and fourth Mondays.

For Los Angeles ■ The screening and review of members' films were featured activities of a late meeting of the Los Angeles Cinema Club, in California, led by the presentation of recent color films by Dr. LeRoy Bailey, club president. Trips and travel were popular subjects in other reels submitted by W. E. Poole, G. A. Widmark, ACL, Kenneth B. Forbes, ACL, James H. Mitchell, ACL, and M. E. McMillin.

Starting in Illinois ■ Gathered under the leadership of Richard E. Wright, ACL, a group has formed recently in Ottawa, Ill., for the production of amateur photoplays. Mr. Wright will be first president and cameraman, assisted by Arthur E. Johnson, vicepresident; Earl Polen, ACL, treasurer; Irvin Schmitt, secretary; James Tonielli, business manager. At the first meeting, Mr. Schmitt outlined a number of important points relative to screen acting.

High schools meet ■ Four-Star Club prize winning films, produced by Greenwich (Conn.) High School and Central High School, of Newark, N. J., were screened at a recent Spring Conference of that group, held at the Eighth Street Playhouse, in New York City. Patricia Hagan, director of the 4-Star Clubs, presided for the National Board of Review, and Arthur L. Gale, ACL, editor of MOVIE MAKERS, led the discussion on problems of amateur filming. *The Scalpel*, honorable mention winner in last year's Ten Best awards, was a special feature of the program, through the courtesy of its producer, Richard H. Lyford, of Seattle, Wash.

Color contest ■ Three prizes—200 feet, 100 feet and 50 feet of Kodachrome respectively—have been offered by the Hartford Cinema Club, in Connecticut, for the best color films produced by members during the summer, according to an announcement by club president W. C. Goeben, ACL. Competition entries will be screened at the October meeting, and awards will be made on the bases of human interest, photography and subject matter treatment.

Kodak club elects ■ From Rochester, N. Y., comes the announcement of an election of new officers by members of the Kodak Camera Club, as follows: John McMaster, president; Chester Wheeler, vicepresident; Eva Shaw, secretary; Helen Hess, assistant secretary; Herbert Shaw, treasurer.

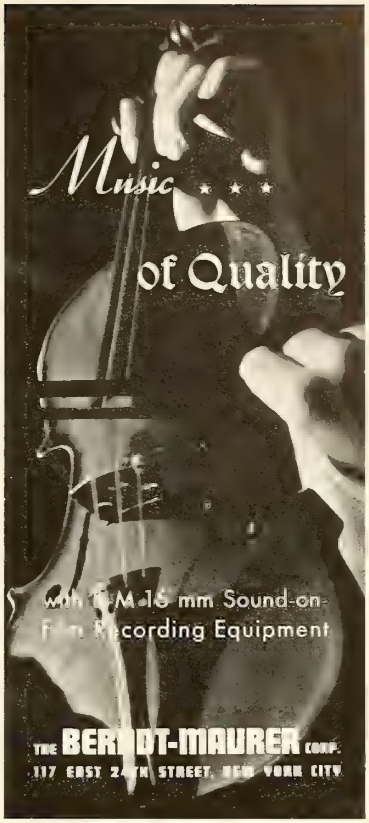
San Francisco sups ■ Meeting in the quarters of the Women's City Club, members of the Cinema Club of San Francisco gathered recently for an informal dinner and a program of discussion and technical demonstrations. J. Oliver Tucker, ACL, spoke on title making and illustrated a number of ways of their production, while Harry Miller, ACL, presented a number of new reels of Kodachrome, featuring a study of Death Valley. At a later, regular meeting, Donald Miller discussed and demonstrated the uses of auxiliary lenses with Kodachrome and the possibilities of outdoor filming with Type A emulsion. Mrs. Carl Bender, a guest of Frank Lucas, presented two reels of color filmed in Mexico, and Dave Redfield screened a 16mm. news record of the Hindenburg disaster.

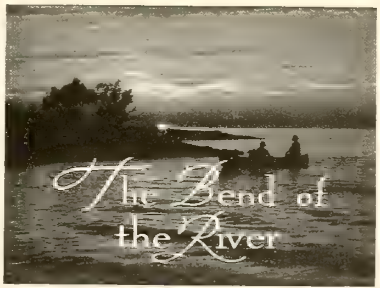
Trenton's plan ■ A system for month to month rating of members' films is being combined with a prize contest by the Trenton (N. J.) Movie Makers, in a scheme which will go into effect with that group's coming September meeting and culminate at the May, 1938, gathering. The plan contemplates a system of scoring, by the membership, of each film screened, with a final elimination before a board of judges of those pictures standing highest in the year's totals. The Trenton club rounded out a successful year with a screening of *Mexican Cavalcade*, two reel color study of Mexico, by Charles R. Dobbins, ACL.

In Berkeley ■ Members' films have been highlighted in recent meetings of the Berkeley Amateur Motion Picture Club, according to reports of Muriel Atkinson, secretary. They include *Trip to Mexico*, an elaborate 16mm. Kodachrome travelog by H. Scott Martin, which was presented in two sections; *Newsreel of 1934*, an 8mm. film featuring the West Coast general strike and the Macon, by C. J. Powell; *Family Album*, a four reel, 16mm. mixture of monochrome and color, by C. E. Barnett.

Staten Island ■ *The Photoplay* and *Editing* were the respective subjects of discussion by Charles J. Carbonaro, ACL, and Edwin Schwarz, ACL, both members of the Metropolitan Motion Picture Club, in New York, at late gatherings of the Staten Island Cinema Club, on Staten Island. Mr. Carbonaro presented several of his own dramatic pictures in illustration of his points, while Mr. Schwarz gave a complete demonstration of his own editing procedure at the club meeting. *Mississauga Canoe Trip* and *Timagami Camping Trip*, both by F. D. Koehler, jr., ACL, were members' films featured on these programs. The Staten Island club has also presented *The Amateur Advance*, ACL Tenth Anniversary Dinner film, from the League's Club Library.

New York news ■ In New York City, recent meetings of the Metropolitan Motion Picture Club have featured a talk on Kodachrome, by H. Paul Kelley, of the Eastman Kodak Company; a presentation of





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This year for the first time The Hiram Percy Maxim Memorial Award of

$100.00

is offered to the producer of the best picture in the General Class (*films for which the maker did not receive compensation from a client*) of the Ten Best. The award of $100.00 is accompanied by a replica in miniature of the Hiram Percy Maxim Memorial, the original of which is to be installed in the offices of the League.

The name of each year's winner of this special award will be engraved on the Hiram Percy Maxim Memorial which will be kept permanently in League headquarters so that all visitors will see it.

In the Ten Best selection, there are three places in the Special Class (films for which the maker *did* receive compensation from a client) and seven places in the General Class (films for which the maker *did not* receive compensation from a client).

To classify entries properly, send the following certificate with your film:

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Date . . . .
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. . . .
certify that I did / did not receive compensation from a client for a motion picture made by me entitled . . . .
(name of film) . . . .
(signature) . . . .

October 15 is the last day for receipt of entries for the 1937 selection.

Try for the 1937 Ten Best and the Hiram Percy Maxim Memorial Award!

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special contest films from the Cinema Club of the Oranges, by its president, William T. Vanderlipp, ACL; a practical demonstration of positive reversal by William Murphy, member of the New Jersey group. Metropolitan club members' reels screened at these gatherings include *Five Days in the Canadian Rockies*, by Annette C. Decker, ACL; *Christmas Pantomime*, by Charles J. Carbonaro, ACL; *So You're Going to Italy*, by John J. Klaber, ACL; *Jasper and Robson Parks*, by Alice Wright, ACL; *Cruising the Caribbean*, by James H. Anderson, ACL; *Giralda Galaxy*, by Dr. Nelson Lockwood, ACL; *Dartmouth Carnival*, by Edwin T. Schwarz, ACL. The topic of the round table discussion following the program was *How and When to Use Filters*, led by Mr. Carbonaro and illustrated with a reel prepared by him and Thomas Kircher.

Philly publishes ■ *The Bulletin*, a mimeographed newsletter of the Philadelphia Cinema Club, has made its first appearance, edited by B. N. Levene, ACL, chairman of the publications committee. He is assisted by H. B. Irwin and A. F. Munsell. Members' films screened at late meetings include *Dora Lutz and her Easter Flowers*, by Eugene Lutz, ACL; *S. S. Wood Minstrel Show*, by H. Nelson Lewis; 8mm. Kodachrome, by Arthur J. Hurtz. Members of the Philadelphia club have recently completed several hundred feet of film on historical Philadelphia scenes, exposed on order for J. C. Stuessi, ACL, a member of the Chicago Cinema Club.

Eights active ■ Makeup and sound on disc recording have been featured subjects on recent programs of the Los Angeles 8mm. Club, according to *Thru The Filter*, that group's now well established news bulletin. Luis Phillippe, from the staff of Max Factor Studios, demonstrated regular panchromatic makeup for the club, using Mrs. Alexander Leitch, a member, as a model. M. S. Selvage, of Radiotone Equipment Company, provided a thoroughgoing demonstration of sound recording on wax. Active and enthusiastic, the Los Angeles 8mm. Club has grown to a membership of sixty five and looks forward shortly to the necessity of closing its roster to further immediate applications. A contest for members' films, divided simply into beginning and advanced groups, will conclude this month.

Montreal ■ The concerted and well planned drive for increased membership, lately staged by the Montreal Amateur Movie Club, has produced excellent results, according to the report of G. Marcel Baulu, ACL, chairman of the publicity committee. At two meetings held in the Mount Royal Hotel, one for the public and the other for more than a hundred invited cameramen of the district, the club presented programs of amateur and club work which included *Wonders of the Ant World*, by Hans Smith; *The Spirit of Christmas*, by E. V. N. Kennedy; *Have A Drink*, by Mr. Baulu; *The Black Watch*, by Alasdair Fraser, ACL; *Merry Christmas*, by Walter Downs, ACL; *A Symphony of Spring*, by Harold D. Marwood. The presentations were equally divided between 8mm. and 16mm. subjects.

For Minneapolis ■ Composition was the chief subject of discussion at a late gathering of the Minneapolis Cine Club, convened for dinner in the banquet room of that city's Central Y. M. C. A. Arthur Anderson led the symposium on pictorial balance aided by an interesting series of test pictures secured from the psychology department of the University of Minnesota. Flying and fishing were the subjects of films presented by Leslie Olsen, ACL, and the South Bend Bait Company, with the program rounded out by a demonstration by Robert Marsh of an oldtime combination 35mm. camera and projector.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* MOVIE MAKERS.

■ BELL & HOWELL CO., Chicago, Ill., offers for rent the seven reel sound film, *Song of China*, produced in China and with Chinese actors. Short subjects include the following: *Grand Canyon National Park*, one reel sound; *Mexico by Motor* and *Old Mexico*, each one reel silent; *Smiling Burma* and *Found in a Book*, each two reels, sound and silent respectively.

■ CASTLE FILMS, INC., New York City, continues to offer for sale *England's Coronation* and *Hindenburg Explodes* in various editions of 8mm. silent and 16mm. silent and sound. The latest film to be released by this company is *The Life of Edward*, which gives glimpses of the former king's colorful career, climaxed by the events surrounding his recent wedding. *The News Parade*, to be released soon, will be a series of news events, issued monthly.

■ CINE CLASSIC LIBRARY, Brooklyn, N. Y., has sound on film features and short subjects for sale.

■ COMMONWEALTH PICTURES CORP., New York City, has James Oliver Curwood's stories of the Royal Canadian Mounted in 16mm. sound on film. Also available is *Robinson Crusoe*, with Uncle Don. An illustrated catalog of features and short subjects will be sent on request.

■ GARRISON FILM DIST., INC., New York City, has Peter B. Kyne stories in 16mm. sound on film for rent or for sale.

■ GENERAL CINE SERVICE, New York City, has 8mm. and 16mm. short subjects.

■ IDEAL MOTION PICTURE SERVICE, Yonkers, N. Y., is equipped to furnish complete sound film programs. A catalog is available.

■ KODASCOPE LIBRARIES DIVISION OF EASTMAN KODAK CO., New York City, offers *The New Adventures of Tarzan*, a seven reel sound feature; *Trailing the Sea Horse*, a one reel subject made under water, and *Birthday Party*, a one reel Mickey Mouse, both in sound.

■ NU-ART FILMS, INC., New York City, has 16mm. sound and silent films for rent.

■ ERNEST M. REYNOLDS, Cleveland, Ohio, has scenic subjects for sale in 100 foot lengths.

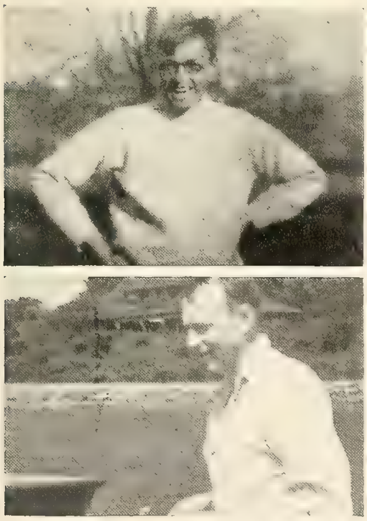
■ VISUAL INSTRUCTION SUPPLY CORP., Brooklyn, N. Y., has sound on film, sound on disc and silent library films for sale.

Closeups—What filmers are doing

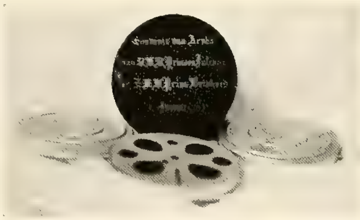
More than three hundred faculty members and students of La Salle Military Academy, at Oakdale, Long Island, were recently given a program of amateur motion pictures of varied interest. Scored with sound on a double turntable, the pictures were *The American Mecca*, by Frank J. Boylan; *The Horror of It*, *France and Gran Corrida de Toros*, *Egyptian Travelog*, by Sidney Moritz, ACL; *The Last Review*, 1934 Ten Best award winner from this magazine, by George A. Ward, ACL.

A brace of League members from widely separated corners of the globe write us concurrently inviting correspondence and film swapping from other movie makers. Roy Madden, ACL, at Karluk, Kodiak Island, Alaska, will be glad to hear from fellow members who wish shots of Alaskan life and might reply in kind for their own communities. Edmund Younger, ACL, of Redlands, Kenton, Northumberland, England, has dual interests—one in conjuring (which he has just pictured in *The Magic Skull*), the other in sound on disc films. He will welcome correspondence about the first, exchange offers about the second.

Attracted by the pair of frame enlargements in our December, 1936, number, which pictured one of the oldest known amateur movie records of a family, Stephen Paine, of Boston, began to scratch around in his Devonshire Street attic, unearthing finally the shots which you see on this page. Both of Mr. Paine, the one is from 35mm. negative exposed in 1914, the other from 16mm. Kodachrome exposed in 1936. They well eclipse the earlier record of the Capstaff films, which began, on 16mm., in 1920. From 1914 on, Mr. Paine has been an active amateur movie maker, using the first Vista 35mm. camera till 1923, a Universal Newsreel Standard till 1926, 16mm. cameras and film from then on.



Top frame made on 35mm. in 1914, bottom on 16mm. in 1936



Tortoise shell film can, gold inlaid, for Princess Juliana

From loyal movie making subjects in the little tropic island of Aruba, Netherlands West Indies, to H. R. H. Princess Juliana and H. R. H. Prince Bernhard, of The Netherlands, have gone three reels of 8mm. film picturing in detail the many attractive features of that island colony and the gay celebrations held there in honor of the royal wedding. The picture will arrive in The Netherlands regally mounted in a box of burnished Aruban tortoise shell, into which has been inlaid in yellow Aruban gold a simple message of remembrance. Protecting this fragile container in transit will be a second box made of steel strong lignum vitae, a famous product of the Aruban forests. J. G. van Gendt, ACL, harbourmaster of Aruba, served as chairman of the Juliana Film Committee and was aided by W. L. Harmsen, ACL, A. J. Hogue, ACL, G. H. Keller and F. M. Roding. The Messrs. van Gendt and Harmsen are active members of the Nederlandsche Smalfilmliga, ACL, which has its headquarters in the neighboring community of Curaçao.

Out in Portland, Oregon, H. B. Miller, ACL, has an idea for a scenic film, and furthermore one which strikes us as a mighty good one. Compiled from his choicest shots of the Northwest, the picture will be called *Down the Oregon Trail* and will use a semi historic background as a theme in presenting its beauties of the present day. "Dedicated to those rugged pioneers whose sweat and blood wrought a rare new world—The West!" That will give you the idea better than anything we can say.

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Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
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Burlingame: Camera Photo Service, 341 Primrose Rd.
El Monte: Anderson Photo Service, 232 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
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Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Richter's Photo Service, 7901 Santa Monica Blvd.
Long Beach: May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
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Columbia Camera & Movie Supply, 5621 N. Figueroa St.
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John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Los Angeles Film Library, 832 Wilshire Blvd.
R. R. Martindale, 5310½ Wilshire Blvd.
W. L. Martindale, Store No. 3, 317 N. Fairfax Ave.
Martindale's Library, 543 S. Western Ave.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
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Oakland Camera Exchange, 376 - 14th St.
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Smith Bros., Inc., 1721 Broadway.
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Harold A. Parker Studio, 479 E. Colorado St.
F. W. Reed Co., 176 E. Colorado St.
Roger W. Sumner Motion Picture Service, 403 E. Green St.
Pomona: Royal Photo Supply, 331 Thomas St.
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Douglas Osborn, 1207 K St.
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Mile High Photo Co., 320-17th St.
Rocky Mountain Booking Co., Symes Bldg.
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Sterling: Fortner Camera Supply Co., 118 N. Third St.

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Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
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New Haven: Fritz & Hawley, Inc., 816 Chapel St.
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Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Nichols, 104 S. Jefferson Ave.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
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Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc,. 329 S. Lafayette Blvd.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Coates Radio & Electric Co., 511 Fifth St.
Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Camera Shop, Inc., 322 Royal St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Francis A. Frawley, 104 Main St.
Eastport: S. L. Wadsworth & Son, Central Wharf.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Jordan Marsh Co., Dept. 79.
Montgomery-Frost Co., 40 Bromfield St.
Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 131 Clarendon St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Square.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Michigan Film Library, 18970 Grand River Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich's, 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
Owatonna: B. W. Johnson Gift Shop, 122 W. Bridge St.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
CALVIN CO., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 918 Locust St.
Foster Book Co., 410 Washington Ave.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust

MONTANA

Butte: Al's Photo Shop, 42 N. Main St.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Lebanon: Kenneth L. Spring, 41 Hanover St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc. 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Hudson County Motion Picture Service, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
Gruber's Camera Exchange, 98 Academy St.
L. Kaltman & Sons, 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
South Orange: E. A. Wallace, Inc., 1 South Orange Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sport Shop, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Camera Shop of New Mexico, 414 E. Central Ave.
Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.

(Continued on page 368)

Here is a special photographic tour

A SPECIAL, thirty six day camera tour of Europe, for movie making and still work, under the expert guidance of F. H. Coates, ACL, and planned to include some of the most interesting photographic spots in Europe, has been arranged by the Pierce-Collins Travel Company, 1050 Beaver Hall, Montreal, Canada.

The cine travelers will sail on the *Empress of Britain*, leaving from Quebec on July 10, and they will visit England, France, Switzerland, Italy and Germany, Holland and Belgium, about which countries ten years' travel and photographic experience have given Mr. Coates expert knowledge.

Continuity, as well as technical advice, will be given to the movie making tourists, and cameras will make their appearance the first day aboard ship—but they will be in use even before, if Mr. Coates's advice is followed. He suggests to the travel filmers that they begin their pictures with sequences of packing bags and trunks, followed by short closeups of labels being pasted on, and that this material lead to a sequence of the ship embarking.

Mr. Coates will use his knowledge of the photographic possibilities of the terrain to guide movie makers in capturing real human interest material. He believes that one reason why this more interesting footage escapes most travel filmers is that they are too excited upon arriving in Europe to use their cameras to best advantage. He writes, "They photograph buildings and other scenes which have been photographed many times before, but this is not making a real film of Europe. The places seldom frequented by the tourist give the best material. There, one can capture the romance of Europe unadulterated with modernism.

"The competent photographic guide realizes the misgivings of the traveling filmer and will plan for him the best angles and compositions, will point out the most interesting places and will advise when lighting conditions are at their best. He will, of course, assist in all photographic details and will advise of such things as exposure and best use of equipment."

But what seems even more important is that Mr. Coates realizes the value of the reaction shot, knows how to sequence material and can help in working out really entertaining continuity themes. But, best of all, here is an opportunity to do some serious travel filming without the often pleasant, always well meaning, but usually ruinous urging of friends or relatives who want to do something else. These cine travelers will film to their hearts' content.

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(Continued from page 367)

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Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Alan Benjamin's Film Craft, 931 Flatbush Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
L. E. Schaffert, 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glen Falls: M. Lapham's Sons, 186 Glen St.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries. 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Broadway Camera Exchange, 1595 Broadway.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera Equipment, Inc., 1600 Broadway.
Camera House, Inc., 145 E. 60th St.
City Radio, 42 Cortlandt St.
Clinton Camera Shop, 160 W. 31st St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 800 Eighth Ave.
GENERAL CINE SERVICE, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St.
Joseph P. Hackel, 53 West 57th St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
MADISON MART, 403 Madison Ave.
MEDO PHOTO SUPPLY CORP., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
73 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 174 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Watertown: Severance Studio, Y. W. C. A. Bldg.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Main St.
News Exchange, 29 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
G. B. Cine Service, 1771 E. 12th St.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 111 W. High St.
Middletown: The Book Shop, 1012 Central Ave.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Photo Supply Co., Philcade Bldg.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Lakeview: Getty's Photo Studio, 536 G. St., So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.
Sports Craft, Inc., 512 S. Yamhill St.

PENNSYLVANIA

Allentown: James A. Peters, Commercial Motion Picture Service, 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Johnstown: Johnstown News Co., 115 Market St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
New Kensington: R. L. Dyer Motion Pictures and Equipment, 110 Freeport St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Camera Exchange, 438 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126 Sixth St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.,
Thomas N. Simpson, Broadway and Exchange St.
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Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co.
G. C. Dury & Co., 420 Union St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Cedar City: Zion Picture Shop, 111 N. Main St.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Pullman: C. E. Graves.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford, 1512 Second Ave.
Motion Picture Service, 1711 Ravenna Bld.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Charles Lowenthal, 10 E. Yakima Ave.
Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Moundsville: W. P. Martin, 1107 Third St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.

WYOMING

Sheridan: Davis Art Studio, 134 So. Main St.
Worland: Worland Drug Co.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne C.I.: Charles W. Donne, 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa Dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Inc., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Kingston: Thomson Photo Specialty Co., 69 Clarence St.
Ottawa: Photographic Stores, Inc., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., Dept. D30, 190 Yonge St.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St. W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photo Store, 772 St. Peter St.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S. R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: A/S Th. Wessel & Vett. Kongens Nytorv, Dept. 101.
K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S. Vimmelskaftet 38 A & B.
Kongsbak and Cohn. Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., 86 Worcester St.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: M. W. Dunscombe, Ltd., 5-7 St Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8.: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.

FINLAND

Helsinki: Aurora Filmi, Yrjonkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseilles: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: American-European Film Org., 17 Olympia Plein.
Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
N. V. Foto-en Kinohandel "Lux," Nassaukade 361.
Arnheim: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: "City," Zeestraat 65a.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, Thomsonlaan 57-59.
Rotterdam: Fotohandel "Foka" Admiraliteitsstr. 4-8.

HUNGARY

Budapest VII: Hafa, Hatschek Es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORTH AFRICA

Algeria

Alger: Kodak-Pathe, S. A. F., 48 Rue d'Isly.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

POLAND

Warsaw: M. Arct., 35 Nowy-Swiat.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C. 1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.

SYRIA

Beyrouth: Misbah K. Itani, Rue Rami, Palais Municipal.

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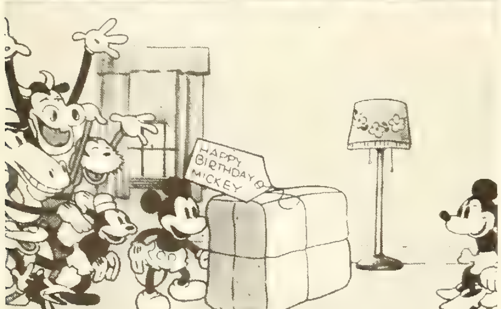
This picture tells the story of a girl reporter who visits the New York Aquarium to get a story on the sea horse. From the Aquarium, she goes to Great South Bay to witness a diver at work with a dragnet. Underwater photography clearly shows the sea horse in its natural habitat. An encounter with a shark rounds out the subject. Excellent narration contributes greatly to the audience's enjoyment. One reel, talking picture.



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16-MM. TALKING—New, larger edition of 84 pages—well illustrated, and including descriptions of many exclusive features, comedies, cartoons.

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(*Kodascope Libraries in 14 Principal Cities of the U.S.A.*) 33 WEST 42ND ST., NEW YORK

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■ SELECTED 16mm. library films in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

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■ EDITOLA — the 16MM. PROFESSIONAL EDITING MACHINE; silent, $95.00; sound, including amplifier and speaker, $360.00 and up. EDITOLA CO., 894 Woodland Ave., Oradell, N. J.

■ TRADE YOUR silent projector for a new Victor 16mm. sound-on-film projector; highest trade-in price on your old projector. TALKIES, 1210 Library Ave., Detroit, Mich.

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■ THE LIFE OF EDWARD, Coronation, Hindenburg Explosion, Clyde Beatty's Lions, Sonia Henie, Wrestling, etc., 8-16mm., priced low. ROBERT BLOCK, 154 E. 47th St., New York.

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■ TITLES, EFFECTS, ETC., in the professional manner. Write for free "The End" title and catalog. MODERN MOVIES, Inc., 6018 Fountain Ave., Hollywood, Calif.

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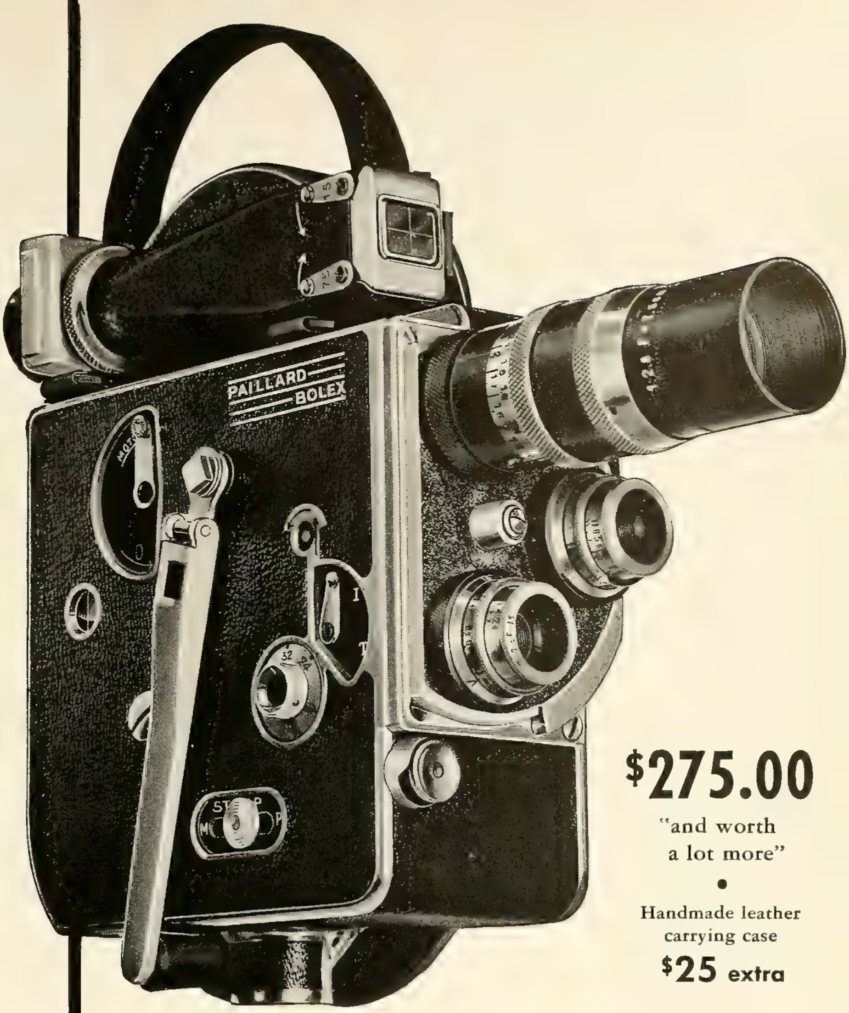

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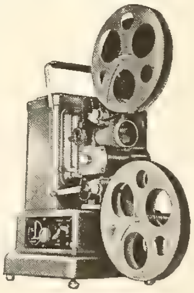

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The magazine of the Amateur Cinema League, Inc.

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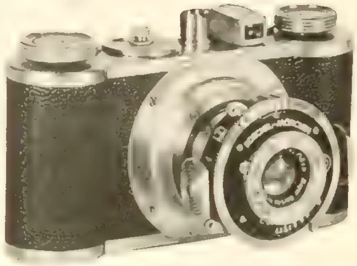

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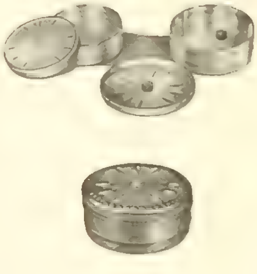

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■ *Science Makes a Dentifrice* is a one reel movie on the subject of dental beauty, mouth hygiene and health protection. Distributed for the Kolynos Company, by General Films, Inc., the film shows how a dentist worked forty years ago and takes an audience to interesting parts of the world where ingredients of the toothpaste are found. It then presents a trip through the modern, daylight factory. In the footage, teaching the proper care of the teeth, animation and trick photography increase the educational value and heighten interest, particularly in the dramatic climax. The film is available in 16mm. or 35mm. to groups only.

■ *Great Lakes Exposition*, a film of another excursion by employees of Goodyear Tire and Rubber Company, Inc., is one reel also and is available in either 16mm. or 35mm. The Exposition commemorated Cleveland's one hundred years of progress. The movie features many exhibit buildings, the thirty six Old World Villages, the Polish buildings, Streets of the World, the huge Automotive Building, surrounded by thirty two pylons, and the thirty five acre amusement zone.

■ *Going Places*, one reel of 16mm. or 35mm., tells the story of several of the Goodyear employee excursions. One of the features is a trip to Chicago's Century of Progress exposition. Another is an educational tour to New York City. Still another feature is a trip by train to Cleveland and thence by steamer on Lake Erie to Detroit. Greenfield Village, Henry Ford's contribution of early American historical relics to the city of Detroit, is shown in some detail.

■ *Across the Border*, one reel of 16mm. or 35mm., is a film of a special excursion of hundreds of employees of Goodyear Tire and Rubber Company, Inc., to the annual Canadian National Exhibition in Toronto. Welcomed by the mayor, the travelers saw various fair buildings, the midway, parades and many absorbing educational exhibits. Interesting sidelights on Quebec also are included. The travelog then follows the excursionists along the St. Lawrence River, as they pass New France and the Isle d'Orleans, to spend an afternoon at Niagara Falls before embarking for home.

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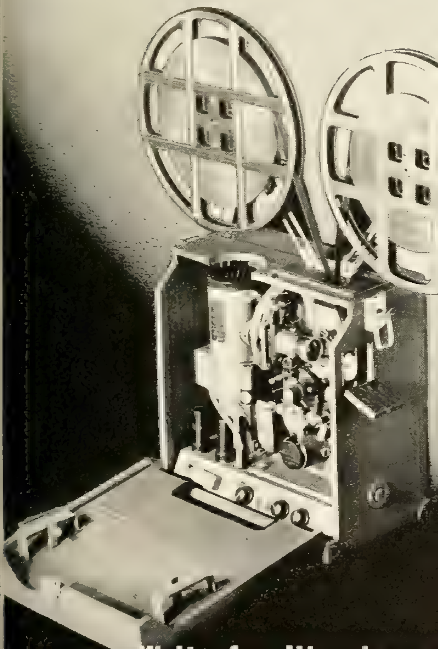

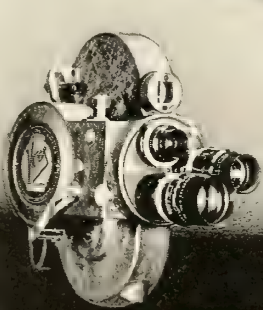

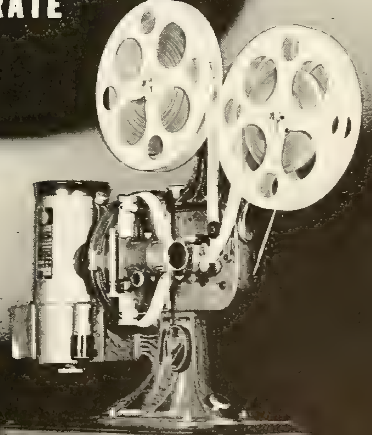

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Self respect

THERE is such a thing as amateur self respect.

In this world of specialization, where we employ a "professional" to polish our shoes, to dress our hair, to oil our motor car, or to stop a leak in the water tap, the habit of personal performance of easily compassed tasks is swallowed up by the universal custom of sending for somebody who "is not an amateur." As a result, "amateurish" has become a label of reproach addressed by the popular mind to any effort made by a person who does not announce himself as specially trained in a particular field of endeavor.

This erroneous popular criterion provides some movie makers with an easy apology. We all know, by unhappy experience, that people of stereotyped ideas will look at our best work with a particularly irritating kind of condescension which they reserve for "amateurs." There comes, then, a great temptation to plead amateur standing as an excuse for footage that should have been excised from the films before they were shown at all. We catch ourselves saying that the camera slipped, there was not enough light, the lens was improperly seated, or that the particular scene is in the picture because bad is better than nothing. We are even guilty of inviting the contempt of our audience by saying that, after all, "these are just amateur movies."

But, there is such a thing as amateur self respect.

An intelligent amateur knows that certain performance will bring certain result. He does not have to film with the attitude of the inspirational cook, whose pinch of this and dash of that may or may not produce an edible dish, after it has come out of the oven. The sure movie maker deals with entirely definite tools, concerning which he has, or can have, entirely definite data. He can predict with nice exactness what will appear on the screen, before he presses his camera's button, if he assumes good film processing, now so universal as almost to be unquestioned. If he does not have this certainty, after film has run through his camera, he has been careless, and, unless he has plenty of determination, he is likely to excuse the result at every screening by saying that his are "amateur," rather than merely carelessly filmed, scenes.

Good craftsmanship—which is, in essence, an intelligent and successful handling of good tools—has nothing which is the exclusive possession of real or imagined "professionals." It is a matter of conscience and not of status. It comes from enough self discipline to insure a generally high level of performance. As this self discipline is polished by repetition and experience, the craftsman becomes more dependable, and his results are more even. Special training may speed the process and earning money by selling one's skill may help to enforce the discipline, but there is no magic about it.

If each movie amateur would remember, every time he takes his camera in hand, that handling tools well is within the capacity of all intelligent persons, provided that intelligence is reinforced by discipline, and that "amateurish" is a meaningless phrase, invented by the crowd to describe slipshod work, he would find himself more and more free from the necessity of offering hastily devised excuses to his friends, when they look at his pictures. In consequence, he would very soon be able to hold up his head proudly, as a craftsman.

Decidedly, there is such a thing as amateur self respect.

Photographs by F. S. Lincoln

The camera on cruise can bring back not only happy memories in movies but beautiful screen material as well. You don't need to be an ace cameraman to catch informal action shots such as these. The ship holds your actors on location, and you need not worry about finding something interesting for them to do.

MOVIE
MAKERS

Controlling your color scheme

HAROLD M. DAVIS

ONE fine summer day, I made a "panning" shot—not that it is remarkable for me to do that, but the things that I learned from that one shot *were* remarkable. Nothing that I had ever read taught me as much about Kodachrome as that shot did. Judged by ordinary standards, it should be thrown in the discard, but I keep it as a sort of guiding friend and, when I feel the need of learning more about color filming, I get it out and run it through my projector. I have even spliced it into a continuous loop in order that I might study it more easily.

Perhaps you will be interested to learn just why this panorama did so much for me. First, let me describe the subject and the conditions under which it was filmed. I was standing on the end of a pier on the St. Lawrence River, and, as I stood with my back to the land, the sun was to my left, up the river. It was about three o'clock on a clear August afternoon, and the summer sun was right in its glory, photographically speaking. My camera was loaded with Kodachrome, and, as I stood there wondering what would make a good shot, I saw a yacht coming around a point a short distance down the river. It was gaily trimmed with flags, and certainly it was an ideal color shot. My camera was set for what I felt to be correct exposure, and it did not take me long to start filming the approaching boat. It was coming right along, and I filmed it as it passed the dock and followed it as it went up the river. I knew that this was not very good technique, but, like every movie maker, I make some shots that are not supposed to be good.

This may all sound like a routine procedure, and so it was until I screened this shot. At first, I was inclined to throw the thing out. The color varied considerably, and I did not try to figure out why. Suddenly, it dawned on me that I had varied my lighting conditions from a perfectly flat light to exactly the opposite—full back lighting! This began to suggest things to me, and, on a second screening, I gleaned some idea of how important the angle of light can be.

At the beginning of the scene, the light was falling directly on the subject, for the sun was behind my back. At this point, the colors were strong and natural, and almost anybody would agree that they were as nearly perfect as color film could make them. This condition continued as the boat drew nearer, but it began to change as the light hit the yacht at more of an angle. It was fascinating to see the intensity of the colors change as the yacht drew abreast of the camera. With side lighting, the colors became dead and muddy and, as the boat went up the river, the color became darker and muddier. An overall haze seemed to appear, and what might be termed a slight halation was present. By the time the subject had got well in front of the sun and was lighted from the other side only, it looked as if every vestige of color had been removed. I might as well have used black and white film.

As I went over the scene again, I saw other and less apparent changes in various colors, but they all depended on the one principle that, as the light fell on the subject less directly, the color values changed. My first thought was to lay the whole thing on the doorstep of exposure, because, as the light began to fall on the opposite side of the boat, there was a need for greater exposure on the shadow side. This correction would have helped, had it been made, but it still would not have taken the place of good, strong, direct light.

This started me thinking about the possibility of varying color tones in my pictures by means of changing the camera position. I had got color variations before, but I never knew quite how. I had read that flat lighting is best for color, and I had also read that there was no need to pay attention to such restrictions if one knew how to handle film. None of the writers who had advanced the last idea seemed to be able to give specific rules for handling the film.

But, so far as my work is concerned, I happen to like what I call strong, bright colors on the screen. I have found that most people who see my films like the same type of color, although one friend and severe critic thinks my taste exceedingly raucous, I am sure. He likes rather soft colors, much like pastel shades. Since good showmanship depends upon pleasing everybody, I decided that I had better sprinkle in a few of the softer colors. All well and good, but how was I to know *what* I was going to get?

After viewing this famous panorama, I felt that I had something to work on. When I wanted strong, natural color, I would film the scene with direct, flat light. I would keep the sun over my shoulder on every shot. This was a good beginning, but I soon found that it was only half of the story. Leisurely experiments and trial shots taught me that slight variation in exposure had something to do with the strength of the colors. I found that very slight underexposure tended to strengthen the colors—to deepen the hues—while equally slight overexposure tended to lighten the colors—to make them more like pastel shades. Of course, in either case, carrying the process just a step too far produced definitely bad results—muddy colors in the case of the underexposure side and thin, washed out colors in the case of overexposure. Certainly, this is a means of color control that must be used gingerly.

But, in any case, I could now please my pastel loving friend, for very slight overexposure plus flat lighting would give me light colors and yet not destroy the color balance of the scene. That is, it would not favor one color more

[Continued on page 407]

Varying lighting and exposure will give color choice

Enlargements of 16mm. scenes filmed by Alice I. Wright, ACL

Take scenes of the train before you film shots from it

Yes, you can film from trains

ALICE I. WRIGHT, ACL

After years of experience, I am quite used to being thought mad. Therefore I am not at all perturbed when some conscientious movie maker steps out on the back platform of a transcontinental train, to find me sitting there with my camera in my lap. He invariably gives me a dirty look, and I know that he is condemning my insanity and pitying my future audiences.

But the shoe is on the wrong foot: it is I who should be disturbed about him and his audiences, since they are both going to miss some swell pictures just because he is hipped on the idea that movies should never be taken from a moving vehicle.

On the other hand, I feel like dealing out a few dirty looks myself when another movie maker—either a novice or an uncritical veteran—succumbs to the temptation of shooting such scenes at normal speed and at right angles to the direction of the train's movement. I really do sympathize with his audiences; I know what they will suffer.

Now, I have seen as many terrible scenes shot from trains, cars, boats and airplanes as has the next person, and I have even taken a few myself. (I have consigned them to the proper receptacle.) But that does not mean that pictures should never be taken from conveyances. Indeed, under some circumstances, I think the movie maker is obliged to shoot, even if the result is not going to be a perfect picture. If he is on his initial journey across America, he really ought to photograph such things as his first glimpse of the Rockies or the New Mexican Indian family racing his train in a buckboard. If it is his only voyage abroad, he should not miss the glamorous chateau that his train passes, the skiers hurtling down an Austrian mountainside, the view of the Campagna or any of a hundred similar scenes which may strike a chord in his heart and make him feel all aglow at having caught sight of some essence of the countryside. These things he should take, though they may be too awful to show even to his spouse, for they will revive for him, in years to come, the tang of his original adventure.

However, it is by no means necessary to keep all pictures from vehicles for private consumption, if only one will take them properly.

Shooting scenery from the back platform of a train is "pie" if the light is good. All that is necessary is to take it in slow motion. At sixty four frames a second, jumpiness is eliminated; whatever extraneous movement remains is explained by the scene receding in the distance, the tracks and the telephone poles, which you cannot exclude and all of which make it plain that the shot is made from a moving train. Incidentally, this explanation should be emphasized by introducing the sequence with a picture of your train. (Its twin brother passing in the opposite direction is an admirable substitute.)

But this requires observance of the few simple rules

There is one thing that you should remember, though; in photographing a travelog, don't take slow motion scenic shots unless they are really beautiful or unusual and, even then, don't take many, because the effect of traveling shots, if too often repeated, is almost as tiring as that of constant panoramas. But a few such shots may add to the interest of any travel picture.

If you are making a business trip into a strange land which you must pass through quickly, you can capture some of its charm by devoting a hundred feet of film to the story of your train journey. In this case, it would be well to make your engine your hero and to film a lot of your scenes from the back platform with the camera upside down, so that, when turned and spliced in properly, they will give your audience an engine's eye view. The back platform sign, if there is one, makes a good title. And don't forget to photograph your train itself as it goes around bends.

In case you are still skeptical about the possibilities of slow motion scenic pictures, I don't mind telling you that I have a few I wouldn't trade for 1000 feet of unexposed film. They were all taken in mountains—mountains of Arizona, New Mexico, British Columbia, Alberta—and they are a contrast in winters, sun baked desert and the snow covered Rockies, where even the telegraph poles, crowned with fat mushrooms of snow, are beautiful.

One may also want to take certain scenes whose character will not allow of their being filmed in slow motion. If the roadbed is smooth, normal speed shots may be taken with complete success by setting up your camera on a tripod. If there is no time for that, you can rest it on the floor of the platform if you will risk getting dirty. With practice, one can learn to shoot fairly steadily by holding the camera in one's hand, or one may support it on the rear rail or against the back door jamb. My own experience shows little to choose between the last three methods, although it leads me to believe that half supporting the camera against the car is successful only if the car itself is very steady, while, in cases where the back car wags like a dog's tail, holding the camera in one's hand seems to work better. However, completely divorcing the camera from one's own movement is the only way to insure against doubling the wiggles in one's shots.

Normal speed pictures come out better if you can shoot straight back than if you start facing sidewise and follow your subject back. I have only one picture taken in the latter way which I consider good. It is of an Indian horseman, spurring along beside the tracks; here the camera movement suggests the speed of both train and rider.

[Continued on page 397]

New Hampshire's cine Olympus

LEO J. HEFFERNAN, ACL

White Mountains present a compact area for filmers

AMID welcome mountain breezes and the odors of spruce and pine, Mount Washington, The Flume, Indian Head, Lost River, Silver Cascade, Old Man of the Mountains and numerous other natural wonders comprise the region known as the White Mountains of New Hampshire. Here, everything is to be found within a radius of about twenty miles, and one may put up at an inn near Franconia or Crawford Notch, with the comforting thought that it will be unnecessary to pack and unpack bags and camera cases every other day. An automobile is indispensable in covering the interesting area, but horse lovers and hikers may take to the trails, and mountain climbers scramble to lofty ledges for interesting cine sidelights.

From North Woodstock, one drives seven miles along the road, known locally as "the scenic route to Wildwood," before he arrives at the entrance to Lost River. Here, millions of years ago, Mother Nature went decidedly "haywire." Scientists differ as to exactly what happened in those dark ages, but, as a result of what took place, poor harassed Lost River tumbles along at breakneck speed through countless pot holes and subterranean passages and in and out among giant boulders. During this hectic race, it makes two spectacular leaps, one an underground fall illuminated by kerosene lantern, the other a final fifty foot leap to freedom, known as the Rainbow Falls. All of this occurs at the bottom of a deep gorge between two mountains, completely covered by a mass of foliage in the summertime, as trees grow almost horizontally in many places, and the gorge is narrow.

Filming should commence with a shot of the rustic entrance and sign board—an excellent title. From the head of the stairs leading to the gorge, it is possible to shoot perpendicularly, through a rift in the treetops, at the visitors climbing around boulders 200 feet or so below, but the lens should be well shielded, and an exposure of *f*/4.5 will be necessary on a bright day.

Down in the gorge, the most effective sequences will be those which "let the scenery do its own talking." Rather than present one scenic shot after another, as is so often done, it will be much more interesting if nature's breathtaking scenes are used as backdrops for well planned human interest episodes, such as a maiden aunt, who is squeamish about taking chances on the mossy rocks and who registers great dismay as she squirms through a pot hole. (Visitors must do these things to get through the gorge.) The cameraman should precede the party, which will allow time to choose the best viewpoints and to set up the camera, if a tripod is used. A 15mm. lens should be used in the gorge, and exposures will range between *f*/2.5 and *f*/1.5 on bright days, due to the foliage overhead. One stop smaller than the opening indicated on an exposure meter will result in pictures in lower key, which will give a better idea of the gorge than the correct exposure. Stray beams of sunlight shining through the trees should be regarded as embellishments rather than sources of illumination, and their presence warrants no decrease in exposure. It is not likely that there will be large patches of sunlight, but, if there are any, one should take care not to include them in the picture, as they make for spottiness and harsh contrasts.

Famous Indian Head—near the entrance to Franconia Notch—is a "one shot" subject which requires building up, if it is to seem important on the screen. In other words, it will be necessary to devise a sequence to lead up to it and to arouse the curiosity of the audience. Such a sequence might run something like this: 1. Long shot of automobile traveling along a stretch of road near Indian Head. 2. Near view of a girl's face peering out from rear window of the car; she sees a road sign, her eyes light with interest and her head turns as she reads the sign. 3. Closeup of sign reading "Famous Indian Head." 4. Cut to girl, who calls to the driver, motioning for him to stop. 5. General view of the car park at the base of the tower from which Indian Head is viewed. The car turns into parking space and stops. 6. Near view of the car as the girl alights excitedly; the camera follows her as she runs over to a man lounging against the side of a building. She asks a question and points to the top of the tower. The camera tilts to the top of the tower.

[Continued on page 399]

Leo J. Heffernan, ACL

The Flume, unique cine subject found in White Mountains

If it's a pet, it's a picture

BETH BROWN, ACL

Animal attachment is what you need to make this reel

HAVE you a little pet in your parlor?

Got a bird? Got a goldfish? Got a chimpanzee?

There's not a home without a pet of some sort and there's not a subject for pictures that's as lively, as educational and as entertaining.

People pick the strangest sort of pets upon which to lavish crumbs, bones, catnip and affection. There's a star in Hollywood, for instance, who seldom goes anywhere unless her tiger cub goes with her. Then there's a chap in Brooklyn who shares his hall bedroom with an elephant. And, no doubt, you all saw the recent news-reel of the lady explorer who returned to these shores with an animal known as a panda.

But you need not be as swanky as all that.

If you live on a farm, dogs and ducks will do. If you live in the suburbs, some small boy up some side lane is sure to have a rabbit hutch, or some bucolic enthusiast is sure to have an apiary. If you live on a ranch, there are horses. And if you live in town, well, there's always that lap dog of Mrs. McGillicuddy.

If you haven't any pets of your own, do as I did—make a census of the neighborhood and shoot down your neighbors', that is, not literally. Will Mrs. Smith oblige with profiles of little Hector, the pup? Will she? Just ask her over the telephone and she'll come right through the wire! What's more, she'll bring Hector with her. Call around in person at the Johnsons—they've just had a litter of kittens. And leave a note in the milk bottle for the milk man. Tell him that you're getting up at 4 a. m. on Monday, and will he please wash and iron his old gray nag?

The subject will suggest the titles, and these will be a cinch to write. The shots were what had me worried—living in the city as I do—but the variety that I found, not very far from my door, surprised me. Yes, we people pick the strangest pets.

Title 1. *Some pick 'em small—*

I found a small boy with a cage of small white mice. Have you a flea circus, perhaps, and, if not, what about tropical fish?

Title 2. *Some like 'em big—*

I found a man with a great big black bear, a dancing bear who had retired from a carnival show. Have you a giraffe, perhaps? Or, maybe you can get the keeper of the "zoo" feeding the elephant.

Title 3. *This one's a bird—*

I found a man who kept a blackbird just for fun. They were boon companions. Maybe you can better this shot. You can, if you know an eagle by his first name. The sport of hunting with a hawk has been revived in some places—try for that.

Title 4. *No matter how often they bathe, they're still a couple of blackbirds.*

I caught them taking a bath, but even their keeper couldn't induce them to wash behind the ears.

Title 5. *Anybody leading a dog's life is a lucky dog these days*

I took a dog through his paces—and I don't mean uphill and down dale, no siree. This dog was being shampooed and pedicured, hand dried and curling ironed. Then, when the job was over, he got a Wedgewood platter piled high with steak and three vegetables. A finger bowl followed. Yep, a dog's life. (You can stage this with the family pup, if you don't catch it elsewhere.)

Title 6. *Here's a dear little pet for Junior—*

A neighbor of mine has a private park, and in a little glade is an iron deer. I shot him with a camera and then I followed this scene by a shot of a real deer. The two lived together and played with one small boy who loved them both exactly alike. You might not have a deer park at your back door, but any sort of pet shot will fit here by the simplest switch in the title.

Title 7. *A bird in the hand is worth two in the cage—*

I found a young girl living up the street who had trained her canary to sit on her shoulder, ride on her thumb, eat butter from her breakfast knife and sing along when she practiced the piano. You might not have such an accomplished canary in your family album, but you can find a posse of pigeons in any city square, eager for crumbs and easy to picture. The windows of a tropical fish shop will furnish shots for contrast, and other pet shops will supply additional material.

Have you a snake in the grass? Have you a beehive in the back yard? Got a bird? Got a goldfish? Got a litter of kittens? If you have, you have a picture.

H. D. Barrow

You don't need to look far for shots for a pet picture

Enlargement of shot by Holger and Dorothy Van Aller

Frame of scene of marine aquarium filmed by authors

Filming shore pools

HOLGER AND DOROTHY VAN ALLER

LAST SUMMER, for the first time, we saw the rough coast of Maine. We clambered over granite pink rocks, exposed by the lowered tide. Our feet slipped from glistening seaweed to the jagged shells of drying barnacles, as we rushed in ecstacy from a pool prickling with sea urchins to a smaller basin planted in green and pink. The tide rose too soon for us to have seen enough.

Here were echinoderms and coelenterates and gastropods. They had, for years, been only troublesome words that we had taught to sophomore biology pupils. Now they were alive, with color and form and strange, exciting habits. Could we make them live in movies for high school boys and girls? Our preliminary tests showed that we could, and we planned to make both color and monochrome sequences.

Then we found that only two or three days in the fortnight available to us would provide a sufficiently low tide with enough working time in the early afternoon when we were free. Any or all of these days might be cloudy. We waited with hope and eagerness.

The weather promised to be suitable on the last of the three possible days. As we started the sixty mile drive to the coast, a thin line of haze lay on the horizon, but it did not approach to gray the sky. The island shore was perhaps more spectacular than before. Our learning eyes found dozens of anemones where we had seen but one. Beyond, the water was deep blue, and bits of cloud wandered in an otherwise clear sky. Here was a perfect opportunity!

General shots of shore and surf we left until last, when the low tidal pools would be covered by incoming waves. We went straightway to the shore, cleared by the low tide, and we searched first for feeding barnacles. Every rock below high water level was encrusted with the small white shells, in each of which hid a living animal. Their doors, however, were tight shut until they should again be wet. But, in some of the hollows of the rocks, where the sun warmed water was an inch or so deep, they could be found feeding. Opening their shells and sweeping forth a lacy rake, they sieved out the tiny edible organisms.

Because our camera has a fixed focus lens, we had to use a titler for the ultra closeups of the sea life in the tidal pools. We have since decided, however, that this was a blessing in disguise, for either an ordinary supplementary lens or a close focusing normal lens would have required a carefully placed tripod and, unless one had visual focusing, accurate measurements from subjects to camera. As it was, we had only to put the camera in the titler and hold it so that the frame, normally intended for title cards, was submerged over the scene that we wanted to catch. We found that, in order to avoid fuzzy outlines, it was necessary to frame the subject within the title easel, just as if it were out of the water and one were working with it on a desk. In consequence of this, the metal of our titler is slightly corroded by the salt water. The next time, we shall paint it with protective enamel.

Recording marine life on the edge of Atlantic ocean

Sea anemones opened like green, pink and white chrysanthemums. For perfect Kodachrome rendition of the anemones and the water, we found that the strong sunlight of the middle of the day was best. To avoid the blurring produced by rippled reflections, there should be little wind. Sometimes the sea anemones were disappointingly half shadowed by an overhanging ledge; on occasion, they took an exasperatingly long time to draw in their tentacles when disturbed. With Kodachrome running through the camera at sixteen frames a second, it is a bit costly to have an anemone require half a minute to contract. Because we use an exposure meter, we no longer keep records of our shots. We remember only that, with Kodachrome, a wide open lens (*f*/3.5 in our case) with the camera at normal speed gave sufficient exposure.

Every shot must be studied for possible reflections. The water, through which all of the animals were photographed, formed a perfect mirror for the sun at certain angles. One shot we found too urgent to study out; a whelk (sea snail) and a much larger sea urchin were struggling. The urchin's tube feet clung to the mollusk's shell with extraordinary suction; the snail writhed and twisted to keep its soft body free. It was with enthusiastic surprise that we photographed its escape! But the shot was ruined. Our hurry to snatch the opportune struggle had made reflected sun the real victor! Now the new polarizing filters offer great possibilities for controlling these reflections.

Although most of the animals were permanently attached to their location, or moved only imperceptibly, the work was most exciting. Once, to secure a particularly well arranged group of limpets, the titler was plunged too deep into the deceptively clear water, "dunking" the lens quite thoroughly. A handkerchief, however, seemed to blot up the moisture, which stayed outside the camera and appears not to have harmed the lens.

The returning tide began to splash erratically on our feet

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Shot of tidal pool made by the method that is described

Enlargement of shot by Holger and Dorothy Van Aller

Finishing Dufaycolor on location

T. A. WILLARD, ACL

Dufaycolor "stills" developed by the method given here

[illegible]

MORE than one enthusiastic movie maker and still photographer has found a wealth of picture making inspiration in the ancient ruined cities of Yucatan. The fascination of my first trip to this strange and interesting land was so great that I have spent all of my vacations there for many years. My explorations have all been recorded by the camera, for the climatic conditions of Yucatan are ideal for the picture maker. First, you arrive at the glamorous capital city of Merida, no matter how you travel—by boat, plane or train. From here, you are transported by automobile, over a fine macadamized road, to the ancient ruins. Even the habitual globe trotter finds novelty in the journey.

There are the quaint Maya Indian villages, whose inhabitants perpetuate the very customs of their ancestors who built these impressive stone cities which are our destination. There are the vast plantations of the millionaire henequin growers, whose rambling, gaudily painted houses, with their Moorish arches and rococo architecture, were built several centuries ago from the very stones of the ancient temples, for the conquistadors found this building material so well adapted to their own structures that they did not hesitate to use it.

The best known of the ancient cities is Chichen-Itza, also called the City of the Sacred Well. For more than thirty years, this place has been my headquarters for several weeks of each year. From this base, I have traveled in many directions, to the ruins and through vast areas of jungle and uncultivated land. Everywhere, the scenery is lush and flamboyant and fairly cries for color in "stills" as well as movies. Small wonder, then, that, as soon as still color film was available, I lost no time in using it.

For my own still photographic work, I selected Dufaycolor, because in it I found a process that was adaptable to finishing on the spot. Such a possibility is quite desirable to an explorer, who may be far removed from any access to a regular finishing station for long periods of time. If he can process his own films nearby, he can view the results immediately and, if necessary, make retakes. Moreover, in a humid, tropical country, it is distinctly not advisable that one should hold the film for long periods between exposure and processing, especially in the case of color.

So, after a few preliminary tests before I left this year, I decided that I was ready to process my own Dufaycolor "stills." I was not at all sure of uniform results in the hot, humid climate of Yucatan, but I resolved that a possible success was worth the chance.

This year, when I went to Merida, the fascinating city of a hundred thousand courteous and hospitable people, I lost no time in visiting the studio of my friend, Senor Raoul G. Camara, whose name is almost synonymous with his profession. He greeted me enthusiastically with vigorous slaps on the back and the Yucatecan hug.

However, when he saw my complete photographic outfit, he was somewhat disappointed. There were but two miniature cameras and a couple of dozen compact rolls of Dufaycolor film, two extra lenses and a few filters—rather a contrast to the large view camera outfit I had used the previous year. Senor Camara looked skeptical.

"But, Senor Villardo, there must be more!" he suggested, with a hopeful tone of interrogation.

I assured him that I intended to produce excellent results and many fine pictures with this miniature outfit and that I would rent one of his best dark rooms and pay well for the assistance of his number one boy, Alfonso.

After some further demurring, in which Senor Camara expressed the fear that I might "lose my pictures and waste the monee" with such tiny originals, I finally convinced him that I was in earnest. So we called in the eager Alfonso and proceeded to begin our plans.

After translating the important parts of the Dufaycolor instruction book into Spanish for the boy, we started out to seek a tinsmith's shop to find a large, shallow can about twenty inches in diameter. I had brought with me a small, 35mm. developing tank for miniature camera film, of the popular type, which makes use of a celluloid apron for separating the layers of film during development. The film is wound on the apron in the dark room, placed in the composition tank and the cover is replaced. In order to agitate the film during the operation, it may be twirled around, on its reel, inside the tank, by means of a protruding rod. The temperature of the solutions may be determined by placing a thermometer in the central opening.

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Archeologist has successful color field laboratory

A wide angle lens minimizes blur in action across view

R. I. Nesmith and Associates

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

New League booklet ■ *Film Plans and Scripts*, a new thirty two page booklet from the Continuity Department, is now available to all members of the Amateur Cinema League who request it. Copies already have been mailed to all members who have previously asked that their names be placed on the list to receive automatically all booklets as published. Written by James W. Moore, ACL, the League's continuity consultant, this latest booklet presents a number of new suggestions on family filming plans and also two completely prepared scenarios, ready for filming.

Minute movie ■ Here is a plot for a beach brevity you might like to film. Two young fellows, sunning themselves on the beach, want to get acquainted with two girls who are sitting on the sand a short distance away. The boys try a conversational gambit, but the girls snub them and get up to go to the surf for a swim. They leave behind a thermos bottle underneath their beach umbrella. One of the young men, in the girls' absence, takes the opportunity to twist on the top of the thermos bottle as tightly as he can. Of course, when the girls come back, they can't open the thermos, whereupon our two heros courteously volunteer. But, unfortunately, *they* can't open the thermos bottle either, try as they may. A brawny young man striding along the beach sees the predicament. He removes the thermos top with a simple twist of the wrist, and the admiring girls hang to his strong arms as he walks away.

Less motion ■ One of the very valuable properties of a wide angle lens is its capacity to reduce the effect of blurring on the screen when the subject is moving at right angles to the line of vision. There are occasions, such as that represented in the illustration of the moving sailboat on this page, when it is not possible to film at the recommended forty five degree angle. In such cases, the wide angle lens will do a great deal to make the picture sharp, for it will minimize, to a degree, the unpleasant blurring. Of course, the wide angle lens has a comparative advantage here only when it is used from the same position from which otherwise one would use a one inch lens. By the same token, a two inch lens, used under the same conditions, would increase the effect of blurring.

Service sheets ■ Certain specific topics of movie making technique, concerning which League members frequently ask questions, are covered in special publications called "service sheets." These are ordinarily used by the League's consultants in helping to give more detailed information when answering members' questions. These service sheets are not mailed automatically either to all members or to those members whose names are on the booklet mailing list. However, any member may have any current service sheet that he wants simply by sending a request that mentions it by name. New service sheets are always mentioned in *The clinic* as they are issued. Those now available are: *Dual Turntable Construction, Depth of Field Tables, Reversal Data, Developer Formulae, A Board for Action Titles, Toning Data, Tinting Data, How To Use Exposure Meters.* A post card request will bring a League member any or all of them.

Closeups indoors ■ As a general thing, the rule of opening the lens one half stop for portrait closeups does not hold true when filming with artificial light that is fairly even. The rule was evolved because out of door scenes are often made with sunlight that produces marked shadows in facial closeups, and opening the lens a half stop makes these shadows more transparent. However, in interior filming, most movie makers use a much flatter light than in the case of the outdoors, and the illumination is also less likely to be from a high source. Consequently, the shadows are much less apparent, and opening the lens a half stop tends to give overexposure. Do not open the

[Continued on page 409]

Amateur photoplay expedients

CHARLES J. CARBONARO, ACL

How this producer made up for lack of studio settings

WHEN an amateur movie maker tackles a story film, one of the problems that beset him is the lack of sets, properties and special effects to give the drama the authenticity that he wants. This is especially troublesome if the sets and properties are of an unusual type, and I suspect that many an amateur producer has had to rescenarize important sequences to get around this difficulty.

But such obstacles are not always as insurmountable as they seem, for sometimes one can find these apparently impossible to discover backgrounds right at hand. It is only necessary to observe the scenery and buildings all around us as we rush through our daily life.

On one of my explorations in New York City some eighteen years ago, I came across a structure adjoining the Harlem Speedway, which struck me as just the background for a realistic prison sequence. This was long before my movie making activities began, but I made a snapshot of the location (Figure 1) for future reference.

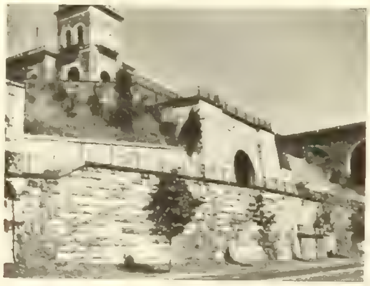
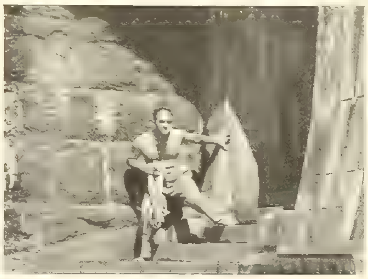


Figure 1

Years later, an opportunity came to use the location that I had kept in mind for so long. A scenario was written which featured a prison escape sequence, and the grim looking structure was just the thing for my purpose. The results were very gratifying; the prisoner, on a rope, lowered himself down a fifty foot stone wall to land outside the "prison," as shown in Figure 2, a picture from the production. The background couldn't have been more realistic if a Hollywood studio had built the set for me. It was easy enough to work out the action too, and I wasn't bothered by a crowd because the scene was shot at eight o'clock on Sunday morning before the thousands of drivers had filled the Speedway. (Let me recommend shooting early Sunday morning when you want street or city action that at other times would collect a crowd.)

Figure 2



Another location right in New York City, that has surprising possibilities for dueling, fighting or chase sequences, and even romantic pastoral scenes, is in the Bronx Park. A stretch of land there has plenty of attractive willow trees and is frequented by very few people. If such spots are to be found in crowded New York City, they must be available in every city, town or hamlet of the country. If it isn't a prison background or willow grove, it will be something that might be used as part of a French château, a disused lumber mill or a Norman tower. The fact that the camera viewpoint can exclude what you don't want makes it possible to get many seemingly impossible locations.

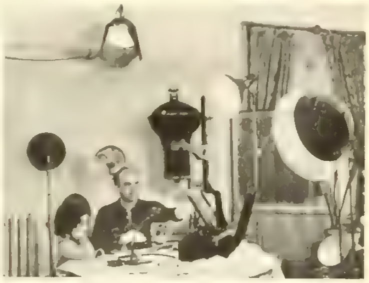
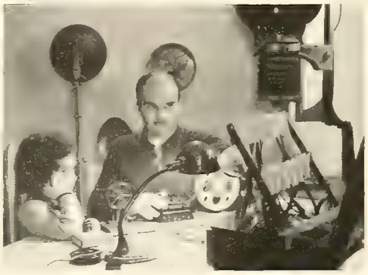


Figure 3

This works indoors as well as outside. A recent picture, *Little Sherlock,* included a dramatic sequence in my dark room, a rather small room that permits of only one camera position—that is shooting through the doorway. To avoid filming the whole sequence from one point of view, I moved part of the dark room furniture into the living room, and some of the scenes were shot there, from any angle that I wanted. Figure 3 shows the setup and Figure 4 shows what the camera caught. These scenes were spliced in with the shots actually made in the dark room, and the audience did not know the difference.

Figure 4



Variation in camera viewpoint, so valuable in telling the story, often necessitates adjustments of sets and properties. For example, in the same picture, it was desirable to get an upward angle of a scene of a thug sneaking up behind his victims and slugging them into unconsciousness. But, when the camera was in the proper position, it was discovered that, in the view finder, the thug could not be seen approaching his victims. Even when he was ready to strike, he did not appear very prominent or menacing in the scene, although actually he was taller than the other actors. The low camera position produced this illusion, but nevertheless such an angle was desirable because it was found that, when the camera was raised, the scene was not half so dramatic.

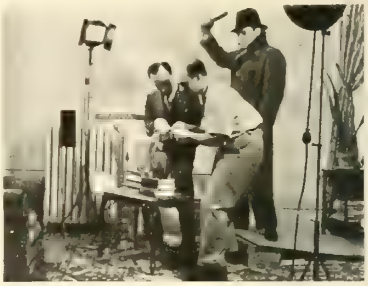
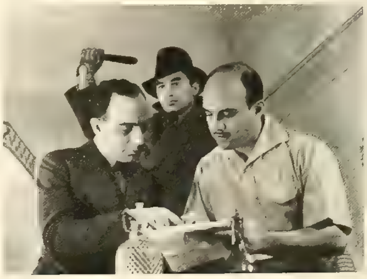


Figure 5

Figure 6



Photographs by Charles J. Carbonaro, ACL

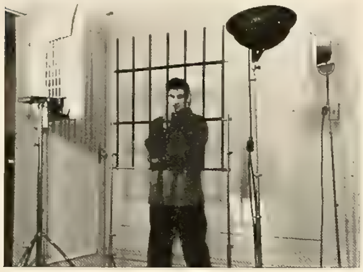


Figure 7

The difficulty was solved by raising the camera a trifle and by building a sort of ramp made of a board resting on books piled in step formation. With this arrangement, shown in Figure 5, the thug gradually towered over his victims as he approached them. Figure 6 represents the scene as the camera saw it.

This photoplay also included a prison scene, but it was a scene of the thug behind bars that was to be pictured this time. For the purpose, a quarter's worth of dowel sticks supplied the bars, and shirt cardboard provided the material from which the crosspieces were fashioned. The cardboard strips were bent into an "L" shape, which gave them a solid appearance, while a coat of dark gray paint made the whole assembly look like metal. A small wooden rack from the five and dime store was placed in front of a spotlight to give the shadow effect desired, while other minor lights were used to balance the illumination. Figure 7 shows the arrangement and Figure 8 shows the effect it produced on the screen.

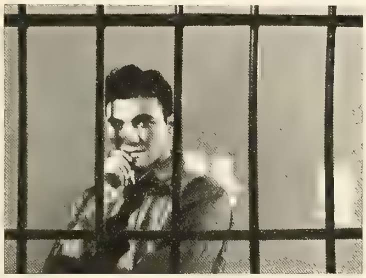


Figure 8

In another shot in the same picture, a character was supposed to be leaning over a 16mm. projector while looking at the screen. Of course, the nature of the scene—a room presumably darkened for projection—required that there be very little illumination. Consequently, every possible justification for light within the scene was used to its fullest extent, so that the needed illumination for photographic purposes could be obtained. The main excuse for light within the scene was the projector, but the actual light emitting from the lamp house was too weak to register on the film. Consequently, a secondary light was fashioned out of a tin can. A hole, large enough to fit the regulation socket, was cut in the bottom of the can, and a Photoflood bulb was inserted. A piece of cardboard was wound around the can to increase the height of the arrangement. Then a few holes were punched out of the can cover which was placed over the cardboard extension. The holes in the can cover broke up the light and produced the desired effect. The entire assembly was clamped behind the projector, as shown in Figure 9, and it was not visible in the camera field. The whole scene then was illuminated by a very weak light from the front to represent the reflection from the screen. The result can be seen in Figure 10.

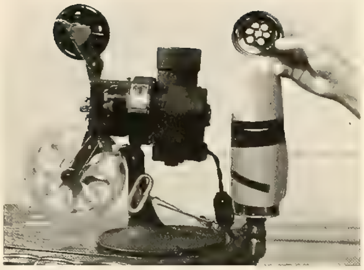


Figure 9

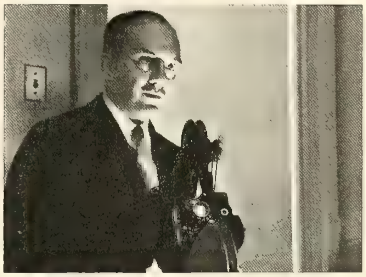
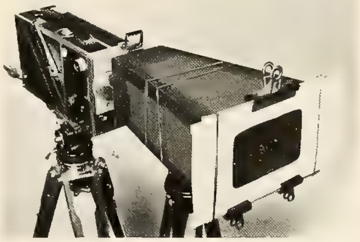


Figure 10

The scene just described was followed by a shot representing a motion picture image as projected on the screen. This scene presented a very interesting problem, because to film the actual screen image during projection meant the possibility of incorrect synchronization between camera and projector shutters, to say nothing of the inferior photographic quality such a procedure would have produced. Figure 11 shows the arrangement finally used to film this scene. This is simply a homemade cardboard box originally built to serve as an extension for use in a still picture enlarger. To its larger aperture was affixed a mask cutout to conform with the movie frame proportions, with rounded corners to resemble the shape of the screen image. (It was also found that a mask cutout of white note paper produced more realistic effects than other opaque mediums.) The smaller end of the box was placed over the movie camera lens and the other end was supported on a second tripod to keep the whole arrangement rigid and in perfect alignment, as shown. The effect on the screen is illustrated in Figure 12.

Figure 11



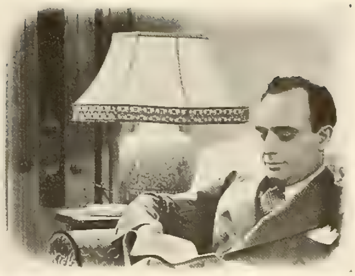


Figure 12

What amateur photoplay producer has not had the experience of not being able to get an important scene before the cast disperses for the night, or perhaps for a week? I suffered this very experience in making *Little Sherlock.* The scene was just a flash of the two victims as they lay prostrated on the floor after they had been slugged by the thug. I could have waited for another week to shoot the scene, but its length hardly justified my asking the actor to break his personal engagements. I thought of getting around this situation by the use of a dummy. A pair of shoe trees became the feet, and a tripod became the legs. The equipment is shown in Figure 13. These dummy legs and feet, clothed in trousers and shoes, were posed in the

[Continued on page 407]

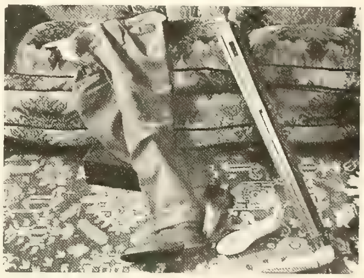
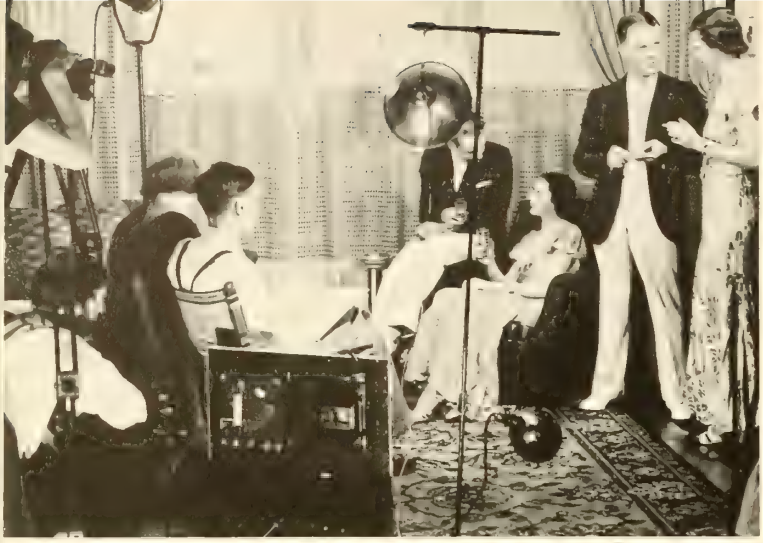


Figure 13

Figure 14



Bezek-Math, for the Chicago Cinamateurs

Chicago amateurs shooting scene for "Houdin The Great"

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

New York elects ■ New officers for the coming year of club activity were elected by members of the Metropolitan Motion Picture Club at their last meeting before the summer recess, as follows: Charles J. Carbonaro, ACL, president; Thomas Kircher, first vicepresident; Raymond Petty, second vicepresident; Robert M. Coles, ACL, secretary; Annette Decker, ACL, treasurer. Frank Gunnell, ACL, retiring president, will serve the club as editor of its news bulletin, *The Closeup*, with Edward W. Wilby, ACL, acting as publicity secretary. At the concluding meeting of this past season, Arthur L. Gale, ACL, editor of MOVIE MAKERS, addressed the club on *Motion Pictures as an Art Form*; members' films screened on this program included *Knights of the Magic Boatride*, by Dr. A. Weiss, ACL; *Wandering through City Parks*, by J. C. Hill; *A Day at the Zoo*, by A. MacGregor, ACL; *Prisoner*, by Joseph Hollywood, ACL; *Way Down South*, by A. Schafenburg; *Yosemite*, by Walter Mills, ACL.

New in Long Beach ■ More than fifty enthusiastic movie makers turned out for the organization meeting of the newly formed Long Beach (Calif.) Cinema Club, according to D. P. Hennes, chairman of the publicity committee. The first officers are O. H. Hoyt, president; Raymond S. Fosholdt, vicepresident; M. F. Tallant, treasurer; Kathleen Head, secretary; Joseph Knipp, chairman of the entertainment committee. Early programs have featured the screening of films, by the Messrs. Weir and Hoyt, Otis Newcomb and J. D. Williams, and a discussion of various film emulsions and their uses, by J. J. Fischer, a local representative of the Eastman Kodak Company. Meeting on first and third Wednesdays, in the Belmont Shore Police Substation, the club looks forward to a series of orderly and enjoyable gatherings, devoted alternately to a clinical screening of members' reels and to technical discussions and demonstrations. The officers and enlisted personnel of the United States Fleet based at Long Beach are cordially invited by the club to attend its meetings whenever this is possible.

First contest ■ Featuring its first annual contest for members' films, the Jefferson City (Mo.) Cinema Club gathered recently for a gala program attended by more than thirty members and guests. *Kitchen Capers*, 16mm. monochrome, took first award for Mr. and Mrs. George Leonard, with second and third places going to *Super Full Dress*, by John C. Scruggs, and *Christmas*, by N. W. Remley. Both of the latter films were on 8mm. Kodachrome. Supplementary parts of the program were a screening of *The Amateur Advance*, ACL 10th Anniversary Dinner film from the League's Club Library, and a discussion of Kodachrome photography by H. W. Wilkinson, of the Eastman Kodak Company.

New in Vancouver ■ Recently organized, the Vancouver Cine 8 Club lays claim to being the first movie group in that northwest city of British Columbia, according to Eugene E. Dubeau, secretary treasurer. Other newly elected officers are L. McLean, president, and A. S. Sutcliffe, vicepresident. Membership is open only to owners of 8mm. cameras, with meetings held on the second and fourth Tuesdays of each month.

Seattle starts ■ Across the line, at the relatively neighboring city of Seattle, Wash., the Northwest Cinema Association has been in enthusiastic existence for some four months, with a charter membership of seven already increased well beyond twenty. John Shallow, jr., is first president, with Earl Gibson, vicepresident; Harold Hauck, secretary treasurer; Eugene Hauck, business manager. Serving with them on the board of directors are C. H. Morford, W. W. Langstead and W. J. Taylor. Meetings are being held four times monthly, with two sessions devoted to club business and formal technical discussions and two to informal clinical screenings of members' films.

G. E. group ■ Employees of the Bridgeport, Conn., branch of the General Electric Company who are interested in movie making now will be served by the G. E. Cinema Club, recently organized in that city. Officers are W. F. Allenby, ACL, president; H. F. Stiles, ACL, secretary; E. E. Doane, ACL, projectionist. *Valiant Dust*, from the League's Club Library, and members' films have been screened at late gatherings, which are held at the plant.

Indian amateurs ■ To bring together all classes of cine filmers operating on substandard film, and to provide keener interest and instruction in their hobby, are two of the chief purposes of the newly formed Amateur Cine Society, in Bombay, India, organized under the auspices of the Motion Picture Society of India. First officers include H. E. Ormerod, president; Dr. Y. B. Yodh, vicepresident; A. Fabulbhoy, treasurer; Dr. P. V. Pathy and T. Evans, joint secretaries. The society plans to include among its activities the collection of a cine library, screening of members' films and club competitions in filming, scenario writing and allied crafts. Working in cooperation with Stanley Jepson, of the *Illustrated Weekly of India*, the society already has under way a competition for Indian amateur films, which will conclude in January, 1938.

Chicago studies ■ A round table discussion of what to shoot in a vacation film, and a formal talk on *Fishing with Rod and Camera*, have been features of late meetings of the Chicago Cinema Club, ACL, according to Peter S. Bezek, secretary. The

[Continued on page 410]

Geographical hyphens

HOLLY HUMPHREYS, ACL

Transition means used by traveler in journey films

THE type of scene that is used in travel films to tie one location to another is indispensable to me. These transition shots which bridge a shift from one place to another, while keeping the movie thoroughly intelligible, relieve the need for a good many ordinary bread and butter titles and impart a freshness that I consider valuable. They tell the story in pictures rather than in words.

Since I am a member of Ozzie Nelson's orchestra, my traveling is more or less in the line of business. We travel by automobile, and our summer tours consist of five or six months of appearances ranging from one night to a month in each place (usually one night). The last time we started, I had everything it takes to make a complete film record of our summer tour except good weather conditions and convenient opportunity to film—two handy factors to have on your side. Of necessity, we departed from New York at night. That was strike one. It rained for a week, and I could expose very little film; two strikes on the summer reels. I was expecting strike three, when the sun came out. Then I had to begin thinking of transitions to make up for my previous bad luck. Somehow I had to get the scenes that pictorially would start my future audience with me on my trip.

First I shot the trunk of the car being loaded with the usual paraphernalia of travel; then I filmed the gas tank being filled and a tire being inflated. These were taken in closeup, all background being excluded, so that, although these scenes actually were filmed much later, they easily could be used to represent the preliminaries to the trip and, thus, they could open my film.

During the first part of our journey, even though the weather was bad, I had taken closeups of highway route markers, using as many secondary or State road markers as I could find. I prefer these signs to the Federal ones, for, while the national markers are always of the shield design, the State markers in many cases are individual. Pennsylvania's, for instance, is a keystone shape. Indiana's is the geographical shape of the state.

A series of short shots of these route markers was spliced immediately after the introductory material. To finish this introductory and transitional sequence, and to establish the locale of the action to follow, I made a trucking shot up to the last highway sign of the series, starting the scene from about fifteen feet away. The acrobatic technique of sitting on the fender and shooting the sign as the car was driven toward it had to be explained carefully to the driver to prevent his starting the car too quickly and tumbling me into the fender wells.

By this time, my companions were pretty well convinced that I was going gently crazy, but later, when the reels were finished and screened, their glances became less cautious and a little more friendly.

I had edited the closeups of the State markers into quick flashes, each remaining on the screen just long enough to be identified easily. After the scenes of loading the trunks, etc., the audience saw, in quick succession, the signs for New York, Pennsylvania, West Virginia, Indiana, then a trucking shot up to Illinois. Thus I carried the tour cinematically well into the Middle West, where our first day of leisure offered opportunity to shoot the personal activities of our gang.

Our departure from the scene of our first stop over was filmed in the usual manner. The sequence was topped off by a long shot of the Inn as the car came down the driveway, turned into the highway and disappeared into the distance. Before editing the film, I made a chemical fade out at the end. (Since it does not seem to me that it is convenient to make fades in the camera, I found it a good procedure to take plenty of footage of the car disappearing at the end of sequences so that I could make chemical fades later should they be desired.)

The next opportunity to take pictures came after we reached Chicago. I effected this transition by taking a closeup of a hand printing the word, CHICAGO, in the sand on the shore of Lake Michigan. I also took a shot of the completed word as the waves washed it out. The first shot was spliced in after the fade out on the disappearing automobile mentioned above. It managed to bring the audience smoothly to a sequence of our party gamboling on Chicago's beach. The second shot, inserted after the sequence of our activities in Chicago, was quite significant of the end of our stay.

Much of our traveling was done at night. Because of this, my collection of pictures, before editing, revealed one blank covering about ten days. Stop motion and a large desk calendar with a separate page for each date helped me to bridge that gap. With camera and calendar in fixed position, I allotted three or four frames to each of the intervening dates. On the screen, August 20 magically changes to 21, 22, 23 and on up to 30, where the next sequence began.

On occasion, I used shots of the signs that mark city or village limits—the usual "Welcome to So and So." This kind of shot, conservatively used, is [Continued on page 405]

R. Q. Stone from R. I. Nesmith and Associates

Consulting a road map is one method of bridging gaps

What do you want in a 16mm. Movie Camera?

All these
with Kod
no gadget

Low-priced Dependability?

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This 100-foot camera takes the three black-and-white and two Kodachrome 16 mm. Cine-Kodak Films.

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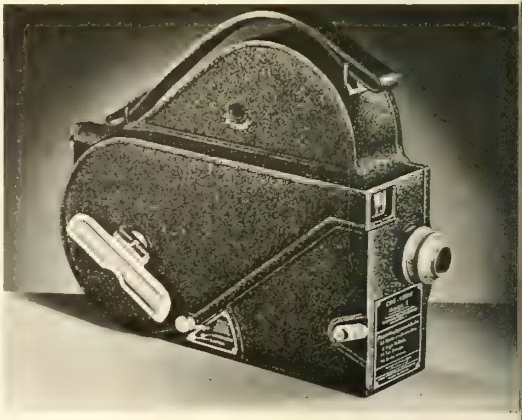
And its price is remarkable—$48.50. Carrying case for camera, film, and filters—$7.50 extra.

Ciné-Kodak, Model E, Is Your Camera



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CINÉ-KODAK K is a hand-threading, 100-foot 16 mm. camera of unusual simplicity and ability, loading with the three black-and-white 16 mm. films and the two full-color Kodachrome Films.

It may be operated at half speed or standard speed.

In addition to its full-vision eye-level finder it has a reflecting waist-height finder especially helpful in analyzing composition and in filming objects close to the ground. Its winding handle is permanently attached, always ready for use. An easily read footage indicator shows you how much unused film remains.

Ciné-Kodak K's standard ultra-fast Kodak Anastigmat *f*.1.9 lens is interchangeable with six telephoto lenses, and with a 15 mm. wide angle lens for obtaining greater breadth of view in close quarters.

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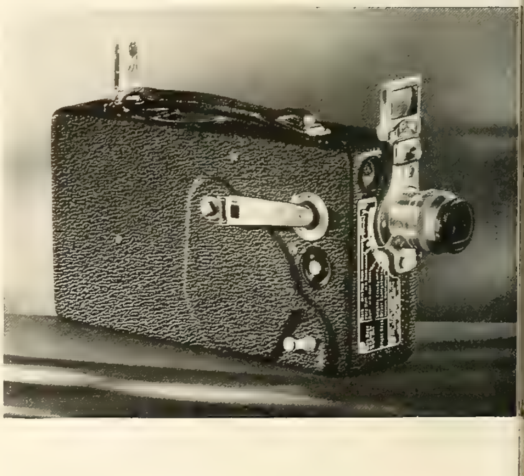
Ciné-Kodak, Model K, Fills the Bill



meras make movies in full color
hrome Film . . . no extras to buy.
easy to make as black-and-white

THIS remarkable 16 mm. camera takes the thumbs out of movie making. Slip a magazine into the camera, close the cover, and you're set to shoot. When you want to switch films, you can do it in a jiffy. Just take out a magazine—totally or partly exposed—slip in another. The magazine protects the film. Not even a single frame need be wasted. Footage meter on each magazine—whether it's in the camera or carrying case—shows how much unexposed film there's left.

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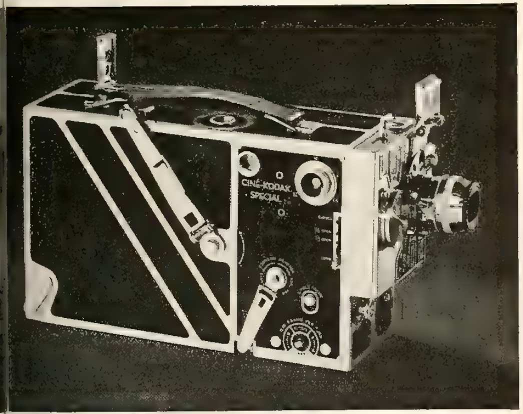
Standard with this camera is a Kodak Anastigmat *f*.1.9 lens, interchangeable with seven accessory lenses, ranging from 15 mm. wide angle to 6-inch telephoto, by the simplest, most positive method ever devised. The exclusive design of the full-vision, eye-level finder system enables it to serve all eight lenses.

Price, $125 — your choice of three carrying cases, extra.

Magazine Ciné-Kodak Gets the Call

Trouble-free Magazine Loading?



CINÉ-KODAK SPECIAL, as supplied, contains a host of exclusive and unique picture-making refinements: ground-glass focusing with all focal length lenses, adjustable-opening shutter, reverse take-up, mask slot between lens and film, revolving lens turret, interchangeable 100- and 200-foot film chambers with individual footage indicators, taking speeds from 8 to 64 frames per second, individual film foot meter, single-frame counter, single-frame release button, one- and eight-frame hand cranks for forward or reverse film winding, long-running spring motor.

Still further versatility is achieved with the several accessories available: tripod, tripod truck, additional masks of any desired design, seven interchangeable lenses ranging from 15 mm. wide angle to 6-inch telephoto, lens extension tube outfit for filming objects as small as .047 inches in width, electric motor drive, electric release control outfit, remote control outfit, reflex finder-image magnifier, and optical finder.

See the Special at leading Ciné-Kodak dealers'—or write Rochester, N. Y., for free and complete descriptive literature.

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Absolute "Tops" in 16 mm. Cameras?

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All these ameras make movies in full color with Kodachrome Film . . . no extras to buy. no gadget easy to make as black-and-white

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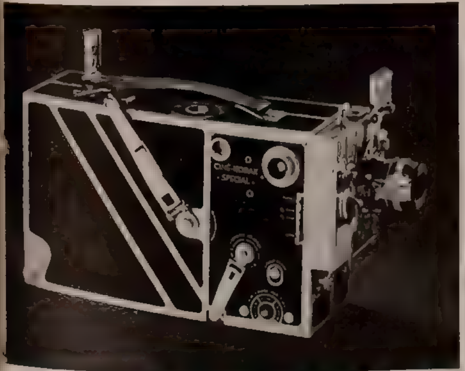
Ciné-Kodak. Model K. Fills the Bill



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Bell & Howell

The new Streamline 8 is a compact and versatile camera

News of the industry

RUSSELL C. HOLSLAG, ACL

Precision ■ A reorganization, involving certain changes in personnel of the Precision Film Laboratories, Inc., 21 West 46th Street, New York City, has recently taken place. Roscoe C. Hubbard and Nick Tronolone have disposed of their interests in the Precision firm and have resigned as president and vicepresident respectively. Bert C. Leefmans has been made president, and The Berndt-Maurer Corporation, specialists in the manufacture of 16mm. sound equipment, have been retained as consulting engineers. The laboratory will continue to handle both 35mm. and 16mm. work but will specialize in the latter.

King shoots 35 ■ The front page of the current number of the *DeVry Movie News*, interesting periodical issued by Herman A. DeVry, Inc., 1111 Armitage Avenue, Chicago, contains an attractively illustrated account of England's present King filming his two small daughters with a DeVry 35mm. movie camera. A copy of the *DeVry News* will be sent on application to DeVry, Inc.

Screen book ■ The arresting title, *They Save Eyes*, has been given to a new and informative booklet on screens, issued by the Theatre Screen Corporation, Roosevelt, N. Y. The booklet contains much valuable data on standard and substandard projection and also incorporates small samples of the actual screen surfaces marketed by the firm. The Theatre Screen Corporation will gladly send a copy of this booklet to any Movie Makers reader who requests it.

Answers the query "What's new?" for amateur and dealer

Theft ■ The Photo Marketing Corporation, 10 West 33rd Street, New York, reports the theft of a number of Exacta, Plaubel and Baldax cameras and lenses. Dealers or others coming in contact with unidentified merchandise of this kind are urged to write to Photo Marketing Corporation for a list of identification serial numbers.

International Salon ■ The Oval Table Society, Inc., 10 West 33rd St., New York City, is sponsoring the International Salon of Photography for the year 1937. The Salon will be held at the Galleries of the American Fine Art Society in New York, and the submission of prints is invited. There will be two sections under which prints may be classified—pictorial and technical. Those desiring to submit prints should write to the Oval Table Society for entry blanks and rules. The last day for receiving prints is October 23, 1937.

Dealer convention ■ The Fourth Annual Convention of the National Photographic Dealers Association will be held on August 24 and 25, 1937, at the Hotel Stevens in Chicago. Joseph Dombroff, president, urges all photographic dealers to attend this two day meeting, for which a timely program has been prepared. Further details may be had from the secretary, S. A. Robbins, 145 East 60th Street, New York City.

Medo contest ■ A chance to win a prize of twenty five to one hundred dollars for still pictures taken with amateur cameras in general or miniature cameras in particular is offered in the Medo Picture Contest, sponsored by the Medo Photo Supply Corporation, 15 West 47th Street, New York. The contest began July 15 and ends October 15, 1937, and is open to all without restriction. The two classes in which prints may be submitted are designated as "amateur" and "candid." The latter class includes prints from negatives two and one quarter inches square or smaller. Full details of the contest may be had by addressing the Contest Editor, at the address given above.

Debrie reversal machine ■ A new laboratory product of the famous firm of Andre Debrie of Paris has recently been offered in America by Andre Debrie, Inc., 115 West 45th Street, New York, N. Y. This is the Debrie 16mm. reversal processing machine, which provides complete, automatic reversal processing for 16mm. film. The unprocessed film is fed into the apparatus at one end and, from the other end, it emerges developed, reversed, fixed, washed and dried, ready for projection. All solutions used are under thermostatic temperature control, and the reversal exposure, or "flash," is controlled automatically by the density of the original negative image. The machine, a complete laboratory unit, is available in three models, with capacities of 790 to 1580 feet an hour.

Eastman official dies ■ The death of Meredith N. Stiles, of the Eastman Kodak Company, June 26, at Rochester, removed from the official staff of that company one of its newer, but very effective, members. Mr. Stiles, a veteran newspaper man and former official of the Associated Press, was George Eastman's assistant in the fixed calendar movement for which Mr. Eastman labored actively. Later he was in charge of contests and press publications for Kodak. Mr. Stiles was fifty seven years old at his death.

Mini Photoscop ■ A new and compact photoelectric exposure meter, marketed by Photo Utilities, Inc., at 10 West 33rd Street, New York City, has recently made its appearance. The meter, called the Mini Photoscop, is rectangular in shape, is contained within a smooth composition case and is [Continued on page 410]

Yes, you can film from trains

[Continued from page 384]

Of shots that I have taken with the camera directed straight back, two will serve to illustrate why I believe in keeping my camera always handy. The first was taken going up Glorieta Pass, with a pusher engine a few feet in front of my lens. Apparently I was breaking some hard and fast railroad law in getting so close to an engine, but fortunately I didn't know it. The intimate closeups of that pusher (I got all angles on it before I was discovered and dragged in) are the most intriguing engine pictures I have ever seen.

The other is a shot of a handcar, apparently all alone in the forests of Ontario. Its operator, being a photo maniac whose camera was strapped to his chariot, understood the efforts of a kindred spirit. When he saw me raise my camera after we got under way, he raced along after the train at top speed, overtaking us at forty miles an hour. You can imagine the effect of that picture, cut in with a few upside down scenic shots which, when turned end for end and properly edited with the other material, put the audience right on the handcar.

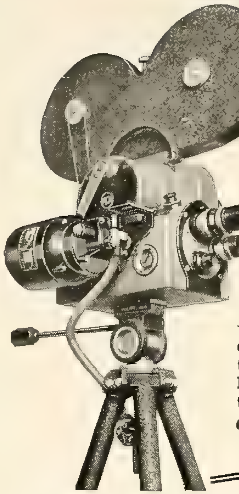
It would be well to point out that these normal speed shots have one important feature in common; their subjects were moving in the same direction as the train.

Other types of good normal speed shots from conveyances either show a part of one's own train, a boat or airplane, as the case may be, moving against the background, or else they are made when the conveyance is going so slowly or steadily that its extraneous motion is negligible.

It is obvious that the principle of taking scenic shots in slow motion may be applied in any vehicle. It is particularly good in airplanes; the only special caution necessary here is to remind the photographer to beware of glare from the glass in a cabin plane. Ocean liners are ordinarily stable enough to make slow motion unnecessary, but the annoying capers of smaller boats may be defeated by using it.

The amount of bouncing for which slow motion will compensate is something which the photographer must learn to judge for himself.

As for normal speed shots, one should bear in mind that they are always dangerous on any fast moving conveyance except a big ship. Though the scenes may be perfect, as far as steadiness is concerned, when taken with a tripod from a rock steady train, the telegraph poles and other objects close to the tracks flash by too fast for peaceful enjoyment of the scene. One should therefore exercise discretion in taking such shots.



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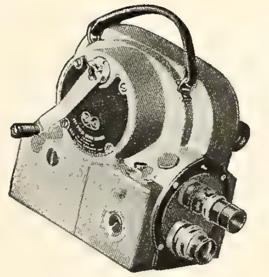

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Closeups—What filmers are doing

To Stephen F. Voorhees, ACL, President of the Amateur Cinema League, famous architect, past president of the American Institute of Architects and present chairman of the Board of Design of the New York World's Fair in 1939, has come a new and equally distinguished accolade with the recent conferment by Princeton University of the honorary degree of Doctor of Engineering. A Princeton graduate in civil engineering of 1900. Mr. Voorhees received this latest honor at the 190th commencement exercises of the university which he has served as supervising architect for a number of years. In making the award, Princeton's president, Harold W. Dodds, concluded his citation of Mr. Voorhees with—"A creator of cathedrals for business as notable for their beauty of line and ornament as for their magnitude and efficiency."

Eric J. Sparks, ACL, of Worthing, England, is a movie maker and a man of growing legend around League headquarters. For one thing, he has the Consulting Department typewriters humming with a lot of active and intelligent requests for help; this is good for all concerned and keeps the consultants out of mischief. For a second thing, he seems to like this magazine and, far more important. knows what to do about that liking: in three consecutive orders in as many months, he purchased twenty three, twenty seven and finally forty three back numbers to piece out his files. And for a third — and to us superbly English — thing. Mr. Sparks recently ordered from the Lewis Film Service, in Wichita, Kansas (a spot more than four thousand miles distant from Worthing), silent and sound film versions of the English Coronation. an event which took place less than fifty miles from his home. It seems that he had been doing business with Lewis before (saw his advertisement in Movie Makers), liked his kind of service and thought this was the only sporting way to handle the matter. "Cricket," we calls it.

To Charles J. Carbonaro, ACL, of New York City, go the heartiest congratulations of the League for his recent success in winning second award and a sizeable cash prize in the lately concluded amateur movie contest sponsored by Metro - Goldwyn - Mayer in conjunction with a national magazine. Mr. Carbonaro's prize winning production was *Little Sherlock*, a suave and amusing situation comedy. In *Amateur photoplay expedients*, in this number of Movie Makers, he has described many of the ingenious devices by which he secured the photographic and dramatic effects which must have played a considerable part in the film's success.

Lee F. Hanmer, vicepresident of the Amateur Cinema League, brought to a close, at the end of last month, a long career of brilliant service with the Russell Sage Foundation, of which he was director of recreation. Although he has reached the age at which the Foundation's staff members are required, by its regulations, to retire with pay, Mr. Hanmer is not content to seek the recreation of inactivity — a thing most recreation leaders consider an anomaly — and he has transferred his personal attention to his fruit and dairy farm at Gardiner,

Stephen F. Voorhees, League President, was given honorary doctor's degree by Princeton

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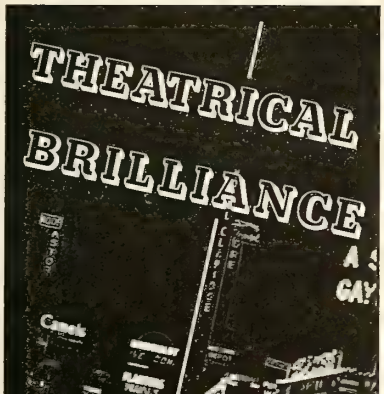

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Ulster County, New York, a hobby for many years. It will now become his chief business interest.

Mr. Hanmer, famous Cornell oarsman and athlete, joined the staff of Russell Sage in 1907, after personnel work in Western mines and athletic direction in the New York City school system. He has remained with the Foundation for thirty years, with brief periods of being "loaned" by them to other service, such as the Playground Association, the Boy Scouts and—during the World War—the United States Commission on Training Camp Activities. For the last decade, Mr. Hanmer has been recognized as the American "dean of recreation."

Mr. Hanmer's interest in the Amateur Cinema League is not affected by his retirement. Indeed, it is likely that he will increase his cine activities. His fellow League members congratulate him on a well earned retirement and wish him the best of luck in his new enterprise.

MOVIE making hikers interested in the White Mountains, up in New England, may want to get in touch with Everett H. Dunn, ACL, a young man of Portchester, N. Y., who is going up that way the last two weeks of August and is looking for cine companionship. Mr. Dunn, who films on 8mm., reports that he has complete camping equipment for two and has in mind simply sharing the immediate expenses of existence while on the vacation. Address him in care of the Amateur Cinema League.

New Hampshire's cine Olympus

[Continued from page 385]

7. Cut back to the girl, who motions to the other occupants of the car to follow. 8. View of the stairs as the group walks up. 9. Wide angle view of top of tower. The girl is in the picture as the rest of the party are arriving. She looks about her and then points to the Indian Head. The camera swings in the direction of the Head (change focus). 10. A four or six inch telephoto study of the Head. (Slow fade out.)

If the cameraman has but one roll of Kodachrome, the place to use it is The Flume, an enormous crack in the earth's surface. the sides of which are more than 150 feet in height, in a mass of riotous colors—greens, reds, browns and yellows. The Flume is of volcanic origin, as lava still remains in some of the fissures.

The best Kodachrome scenes are obtainable on dull days, or when the sun streams directly into the gap. At other times, one side of The Flume is likely to be in shadow—a disadvantageous condition for color work. The cine treatment might stress many interesting geological facts about the chasm. There is an impressive sign board situated near The

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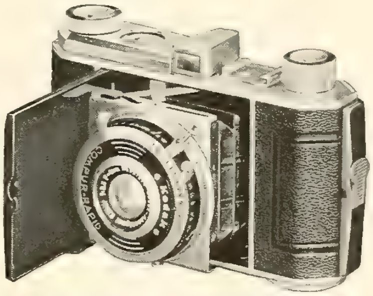

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Flume, which gives most of the data, and a carefully tilted shot down the length of this board will permit the audience at home to read the sign. At the end of The Flume, it is possible to scramble up the mountainside for a better look at the chasm.

The cameraman will want to make some shots from a viewpoint higher than the path, and this climb can be dramatized in the movie by having a timid parent watching her child climbing, or in any one of a dozen other ways, depending upon circumstances. Of course, the shots from the higher vantage points should be made with the courageous climber in the foreground of each. A wide angle lens will be very useful for scenes taken within the walls of The Flume, but shots of the entrance or far end of the chasm will be more impressive if a one inch or medium telephoto objective is used, as, otherwise, the receding walls will appear to diminish in size too sharply.

Inevitably, one standing on the shore of Profile Lake, and gazing aloft at the weatherbeaten features of the Old Man of the Mountains, will be reverential. Seven rocky ledges form this interesting natural wonder, and it will not be difficult to film a sequence which will capture much of the awesomeness of the sight. Like Indian Head, it would not do simply to flash a telephoto shot of the "Old Man" on the screen, preceded by a telltale title. The show presented that way would be over much too quickly, so a sequence should be photographed which will, to some extent at least, bring the same feeling to the audience at home that one experiences at the place.

One way to do this would be to show a member of the party—with some acting ability—walking down the winding lane leading to the viewing platform on the edge of Profile Lake. He stops before reaching the platform. A closeup of his face will show him gazing ahead in mild wonderment. Follow this with a series of short shots of people gazing aloft, first in amazement, then in reverence. These shots should be arranged so that the longest will be flashed on the screen first, then the next longest, and so on. The head of the person should occupy most of the picture area. (A telephoto lens used surreptitiously is the obvious answer, otherwise separate posed shots must be made.) After five or six of these scenes, cut back to the "actor" leaning upon one of the many "Old Man of the Mountain" signs to be found nearby. After a time, his expression becomes serious and he gazes aloft. It is here that carefully made telephoto shots of the Old Man of the Mountains may be inserted. While a four inch telephoto lens is ideal, the features of the "Old Man" will be clearly defined in scenes taken with a standard one inch lens. It will be rare good fortune if white clouds and some blue sky are included in the picture area, as then a yellow filter and a half camera speed will provide an interesting sky and action in the drifting clouds, which is usually lacking in these shots. Expose for the sky portion of the picture. The profile is more striking when it appears quite black on the screen, and, for this reason, one stop smaller than is indicated on an exposure meter should be used.

Resist the temptation to "pan," for an unsteady camera will ruin the entire sequence when a telephoto is used. If a tripod is not available, the camera should be placed upon some other support or should be held against a tree, so that it cannot move during filming. A good look at the "Old Man" on the screen will be wanted, but a prolonged shot will prove tedious, so that no more than five feet of film should be shot from each viewpoint, even if changes are made in lenses. To avoid monotony, take shots from various viewpoints and include, in the foreground, a tree, a fringe of leaves or a person's head and shoulders. The foreground also will give a feeling of depth to the scene.

The bridle path, Lonesome Lake and Echo Lake are colorful subjects suitable for Kodachrome, whereas the Basin and Old Man's Foot, Kinsman Falls and the Upper Falls of the Ammonoosuc River are more suited to black and white movies. The last—essentially a mass of rocks worn smooth by the river, one or two picturesque bridges, some dense forest and shrubbery, plus the Falls itself—is a haven for cameramen. Here one may obtain interesting shots of boys diving from bridge railings into the rock enveloped pool below the Falls, or of boys sitting on the slippery rocks and allowing themselves to be washed over the Falls—all excellent material. Exposures should be generous, especially late in the afternoon, as surrounding trees cut off much light from the sky. If Kodachrome shots are to be made, it is advisable to work with this emulsion on a dull day, for usually the lighting will be found hard and contrasty.

The simplest and most effective way to film Franconia, Crawford, Pinkham and Dixville Notches is to take the camera for a ride through them by having it fastened to the front of an automobile or mounted on a tripod inside the car. A 15mm. lens will produce more comprehensive pictures, easier on the eyes during screening, and it will permit part of the hood or fender of the car to be included.

Filming should be confined to the more interesting stretches of road only. Scenes should not remain on the screen too long, as a series of fleeting impressions will tell the story if most of the salient features of a notch are shown. Franconia—easily the most pictorial of the notches—contains within its walls most of the interesting natural phenomena, and the basic idea behind a White Mountains

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film might very well be centered upon a drive through this notch.

Other film stories will depend upon what the cameraman and his party intend to do while visiting the White Mountains; thus, another film might depict a hiking and camping trip across the Presidential Range or a record of the railroad journey up Mount Washington. The latter could begin with a shot of passengers boarding the train at Base Station. A few feet showing the train leaving on the upward journey might follow (obtainable beforehand by filming the train approaching the station, with an inverted camera). The lumbering cog wheel train vibrates in what can best be described as a terrifying manner—so that it will not only be necessary to mount the camera on a tripod, but the tripod itself must be held firmly against the floor or platform. A clear day with white fleecy clouds is best for the ascent.

Mount Washington is almost 6300 feet high, so that, near the summit, it will be possible to film shots of the train advancing into and leaving clouds. Closeups should be made of passengers' faces peering out of car windows; a shot from the car platform, as the train ascends the last grade, levels off and enters the station at the summit, will help continuity.

Before the train stops, cut to a scene made from the station platform, showing the train (on another trip) entering the station and stopping—after which passengers disembark. Intermediate or subsequent action necessary to the story may be filmed at will, but it is essential that the movements of the train be quite clear.

Finishing Dufaycolor on location

[Continued from page 388]

My pressing problem in processing was to cope with the high temperature and humidity of the surrounding atmosphere. It was for this reason that I wanted a large metal container, as I planned to keep the developing, bleaching and fixing solutions cooled to the proper temperature by placing them all, in bottles, within this large can and then cooling the whole by packing it with ice. Our search for a ready made container to fill this need proved fruitless, so we secured a metal garbage can and had it cut down to about eleven inches in height.

Next we went to the hotel barroom, where we had no difficulty in securing five empty one quart wine bottles. After these were taken to the dark room and thoroughly washed, we were then ready to mix the chemicals according to the directions in the Dufaycolor instruction booklet. For the sake of completeness, the formulas, which proved entirely

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successful in our work, are given at the end of this article.

The process is one of straight reversal, an operation which may seem complicated at first but which, when worked according to plain directions, offered no difficulties at all. It is to be noted that the bleaching bath that we used contains potassium bichromate instead of the potassium permanganate often recommended. The former is more difficult to use in a tropical climate but, in my opinion, it gives better results. With it, we found it necessary to use a supplementary hardening solution to overcome its tendency to soften the film.

However, the use of the five bottles just fitted our scheme, and our operations proceeded methodically. The bottles of chemicals were placed in a circle in the large can, each one being labeled in its order, from 1 to 5. The can was nearly filled with water, and a large piece of ice was placed in the center. After a short time, we found that the water in the container had cooled to a temperature of 58 degrees Fahrenheit, while the solutions in the bottles were down to 66 degrees. We then threaded the film on the apron of the developing tank, poured in the developer, twirled the reel a few times and clamped on the cover. After some further agitation, we took the temperature again and found it to be exactly 68 degrees F., which was the optimum temperature. After a development time of six minutes, we poured the first developer back into its labeled bottle and filled the tank with cold water for washing. This proceeded for two minutes, after which we were ready for the bleaching solution.

The manner of using the four subsequent baths necessary for reversal was exactly the same, except, of course, that strict timing for each was given according to formula. However, since the film tank in use was light tight when closed, it was necessary to remove the film completely for reexposure, or flashing, after the first clearing bath. For this purpose, the film was unwound from the reel with great care, and one end of the film was secured with a thumb tack to the upper edge of the wooden wash tank. The opposite end of the film was not entirely unwound, and it was not exposed at that end. With this end held tightly, the film, with emulsion up, was flashed with a 100 watt incandescent lamp in a reflector, by moving the lamp back and forth, for one minute, over the face of the film at a distance of one foot. The film then was rewound carefully on the reel and was ready for the second development and final fixing. Of course, all operations after flashing may be carried on in an ordinarily lighted room. The final wash consisted of four changes of water, which were agitated for periods of one minute each. Then, the film was unwound and hung up to dry after it had been wiped with a soft chamois skin.

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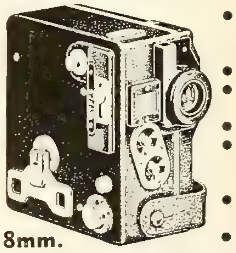

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Our very first roll was reversed perfectly under this treatment, and, after this, the boy finished seventeen others while I was shooting pictures on location. He did four or five rolls a day for me, and he never made a miss. There is no doubt that this fine record was produced through painstaking attention to absolute uniformity of temperature and development time. I bound all these tiny pictures in lantern slide form, and, on projection, they fully attest the brilliance and beauty of color that is Yucatan. The results are clean and delightful in color quality. Since they were achieved under the adversity of tropical conditions, I am sure that they could be duplicated successfully by the average photographer working in temperate zones. The formulas for developing Dufaycolor follow:

No. 1. Developer.

Metol	1 gram
Hydroquinone	8 grams
Sodium sulphite dry	50 grams
Sodium carbonate dry	35 grams
Potassium bromide	5 grams
Potassium thiocyanate	9 grams
Water	1 quart (1000 ccs.)

Temperature, when used, should be *68 degrees F. exactly*. Time of development must be six minutes. Wash two minutes while agitating.

No. 2. Bleaching bath.

Potassium bichromate	5 grams
Sulphuric acid commercial specific gravity 1.87	10 ccs.
Water	1 quart (1000 ccs.)

Temperature, when used, should be 66 to 68 degrees. Time of bleaching must be four minutes. Wash two minutes while agitating.

No. 3. Clearing bath.

Sodium bisulphite	25 grams
Water	1 quart (1000 ccs.)

Temperature, when used, should be 66 to 68 degrees. Clear two minutes while agitating. Wash three minutes while agitating.

No. 4. Redeveloper.

Metol	1 gram
Hydroquinone	5 grams
Sodium sulphite dry	50 grams
Sodium carbonate dry	20 grams
Potassium bromide	1 gram
Water	1 quart (1000 ccs.)

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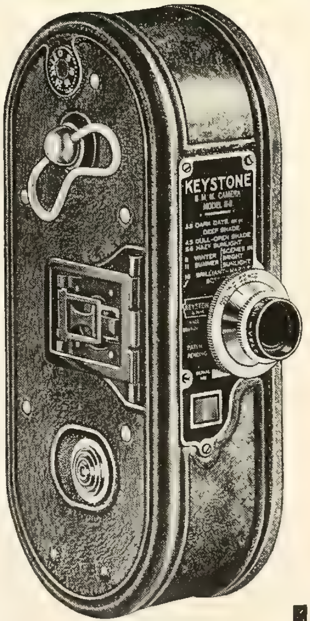

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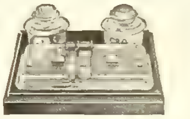
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Temperature, when used, should be *68 degrees F. exactly*. Time of development must be *four minutes*. Wash one minute while agitating.

No. 5. Fixing and hardening bath.

Sodium hyposulphite	180 grams
Potassium metabisulphite	6 grams
Water	1 pint (500 ccs.)
Dissolve separately and add	
Chrome alum	5 grams
Cold water	1 pint (500 ccs.)

Fix five minutes.

Filming shore pools

[Continued from page 387]

and equipment before we had secured all the views that we wanted. We had to content ourselves with retiring to photograph the setting. If you have ever tried to picture waves breaking upon the shore, you know what patience is required. Dozens of gentle surges will march uniformly toward a rock where a moment before spray had dashed high. One, photographed because it looks promising as it advances, is no more spectacular than the rest. Then, when you take your finger from the button in a moment of disgust, the real wave comes along!

We brought home 250 feet of film altogether and several dozen negatives for lantern slides. They proved invaluable in October classes for showing pupils just what the animals looked like that bore those very scientific names, Echinodermata, Coelenterata, Mollusca, Algae.

We learned during the fall that we could purchase a room size ocean—a five gallon marine aquarium set, whose inhabitants would live for several weeks under a cool window. Through the glass side, actions could be observed that would be invisible in a true tidal pool. And, best of all, they could be filmed with equal facility. On the rocks, only the upper surface of the animals could be seen, but, in the aquarium, side views were most easy to secure. Often, starfish and anemones would climb up the glass, disclosing their under surface to the camera in its titler. At low speed, we shot a starfish lifting its hundreds of tube feet as it progressed along the glass; and, with stop motion, we photographed it as it distended its stomach out and around a piece of clam. Mussels secreted anchoring threads with which they glued themselves to the glass. Lacy tentacles occasionally waved from the tip of a thorny cucumber. Such views could never be obtained in the most favorable of seashore pools. While the aquarium was new, and before bacterial action clouded the water and small algae grew upon the glass, we photographed all of its inhabitants.

We found that the effect obtained by

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photographing with the daylight behind the aquarium was not pleasant. It is best to place a white cardboard next to the window and to illuminate the scene with a Photoflood bulb on each side of the camera. Care had to be used in locating the lights to prevent them from being mirrored in the glass. If we again take pictures of stationary animals within an aquarium, we shall experiment with inserting a sheet of opal glass in the water immediately behind the organism, to make it stand out from the background.

Our students next year will have an entire reel that will introduce them to these little known classes of animals. It will be part of a whole visual unit on seashore life. In the film, they will see the organisms move in their natural environment; in the aquarium, they can feed them and watch their reaction to stimuli; from the slides, they can study external structure in detail; and from the dried specimens we have collected, they can find much about their type of skeleton. Because the living animals are available for a short time only in the coldest weather, the films are unusually valuable.

We relived our trip to the shore at each projection, and the beauty and instructional value of the film have been brought to hundreds of students.

Geographical hyphens

[Continued from page 393]

adequate but easily overdone. Whenever we stayed at a hotel which identified the city (the Hotel St. Francis always means San Francisco, the William Penn means Pittsburgh, and sometimes a hotel is named after the city itself), it was a simple matter to film an easily identified part of the car, from a low angle, as it drove out of the frame and revealed the hotel sign in the background.

An afterthought, that proved exceptionally valuable in editing these reels, was a closeup of an automobile wheel in motion. With the car jacked up, the shot was taken from a low angle, so that the bottom frame line would cut just above where the road surface would be. It makes an excellent background for a double exposed lead title, and inserted here and there in the reels it can be an effective bridge. This shot was also made while spraying the wheel liberally with water, to give the impression of traveling over wet roads.

Although the scenes described here are the ones used in the final assembling of my summer pictures, I took many others of the same type. I like to take any shot, as the opportunity is presented, that may be of value later for transitions or bridges, even though I already have one that I think will serve the purpose. The ease of editing which results from having plenty of such scenes to work

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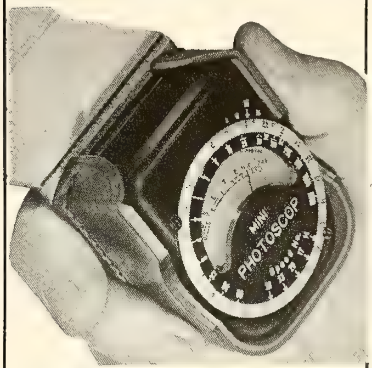

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We hadn't until we read the article by Ralph C. Wildes that will appear in September MOVIE MAKERS. It's a surprisingly easy method of securing amazing effects in color titles and trick shots, and the article tells both how to build the simple device required and how to use it.

A few of the other features in September MOVIE MAKERS will be:

Parks are alive . . . a pictorial story of how to get human interest shots in public parks.

A film artist's way . . . a special interview with Fritz Lang, the famous director of such pictures as *Fury* and *You Only Live Once*. Mr. Lang gives MOVIE MAKERS readers the fundamentals of his concept of motion picture art.

A system for scoring films . . . a simple method of attacking the problem of preparing a suitable musical score for a picture.

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These are just a few of the articles and editorial features that will appear in September MOVIE MAKERS.

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with will compensate generously for the extra film exposed.

I find that the two W's (where and what) are very important companions to the oft mentioned two D's (distance and diaphragm). As the two D's, properly applied, will give you good pictures photographically, the two W's, properly applied, will give these pictures the meaning intended by the movie maker and will provide them with the smoothness of continuity appreciated by everybody.

Amateur photoplay expedients

[Continued from page 391]

proper position in relation to the one real actor available and were photographed to show only from the knees down. The screen result is shown in Figure 14. Of course, the color of the trousers and the shoes of the dummy agreed with those worn by the character.

Charles J. Carbonaro, ACL

Willow grove in Bronx Park that might be a movie set

Sometimes the simplest of settings or properties will give an effect that could not be bettered by a crew of studio carpenters. If you keep your eyes open and give your imagination free rein, you will add a lot of pleasure to your movie making, as well as achieve some surprisingly realistic results.

(With the picture, Little Sherlock, *which Mr. Carbonaro discusses in this article, he won, last month, the second award in a movie contest sponsored by Metro-Goldwyn-Mayer.—Editor.)*

Controlling your color scheme

[Continued from page 383]

than the others; all colors would be equally affected.

But, once in a while, I might want to favor one color, perhaps either softening it or darkening it in relation to the other colors. That, I found, was quite a job, but the fundamental principle was still the angle of light. If I could maneuver the camera in relation to the subject, so that the light would fall at the right angle on that part of the subject, the

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Send your films early, for October 15th is the last day that entries will be received for the 1937 Ten Best

(All films sent to the League consultants for criticism or review are considered automatically for the Ten Best. If you are a member, send a film for review, get technical and film planning aid and, at the same time, your picture will be considered for the Ten Best.)

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In the Ten Best selection, there are three places in the Special Class (films for which the maker **did** receive compensation from a client) and seven places in the General Class (films for which the maker **did not** receive compensation from a client).

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color of which I desired to control, I could change that particular color to suit me. However, this branch of my chromatic manipulation was limited to a shot once in a month of filming.

About the time I was working on this idea, polarizing filters were announced, and this gave me quite a boost. I found that, with the sun coming in certain directions and striking, let us say, the white side of a ship, I could tone this glare down without much effect on the rest of the picture. Of course, I found the polarizer most useful in darkening the blue sky when I wanted to make one of those dramatic angle shots, such as a scene of a fair haired lady framed against the sky and taken from a low camera position. So far, it is the only means by which the sky can be darkened without changing the rest of the colors. The reason why it does this has been competently explained in recent MOVIE MAKERS articles.

My philosophy of color filming has been evolved with consideration of the limitation of the human eye's capacity to "see" color correctly. People's ideas of "natural color" vary so tremendously that, long ago, I gave up trying to make every shot "natural." For instance, I have a short film of the beach, which is pictured in strong colors. I used polarizers on all sky shots, kept to the under side on exposure and, as a result, secured a film that is beautiful to most people. But, if these people were to be questioned about it, they would say at once that the colors were too deep. However, I do not give them a glimpse of what they might call natural color at any point in the film. In other words, my motif is strong color, and I stick to it. This is a beautiful film, even though it may not be natural.

On the other hand, I have films of my friends' gardens. Since some of them are garden club members, I cannot play around with color when I film their flowers. They know too well what the colors should be. Here, I stick to the task of trying to make the colors on the screen duplicate the original. In order to do this, I have to use a good many closeups to localize color. For example, I have a lovely scene of some beautiful yellow tulips. It is a scene in light, but true, colors if there ever was one. Close by was a bed of deep red tulips and, since the latitude of color film does not permit one to get very dark and very light subjects on one frame with equal fidelity of color, I simply kept the red tulip bed out of the scene when I made the shot. The red tulips took almost a stop more exposure than the yellow ones to get what my friends call natural color. So, on through the garden film, I was constantly on the watch for variations in color that would not record well together in one scene. When I took a long shot, I was careful to make it far enough away so that nothing more than the gen-

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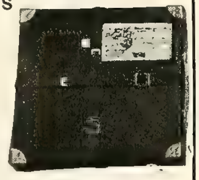

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eral effect of the colors would be evident.

I can hear the voices of exposure meter owners asking how I use a meter. The answer is "just as it should be used." I shall not go into the details of the mechanical technique, because that has been well covered in both the instruction manual and in a recent Movie Makers article. I got tired of trying to figure out some weird technique for meter use, and I made the sensible decision to follow the instruction book. It is surprising what good results one can obtain when he gets over the idea that there is something magical about using a meter. If you take a proper reading on a subject that you want to film, and if you follow what the meter says, you are just about certain to get good color. Of course, if you want to play around a bit with obtaining deeper or lighter colors, you cannot expect your meter to be a mind reader and a calculating machine in one. The meter gives you the basic exposure, and you can play with it as you please, but, in that case, do not blame the meter if the pictures are not what you want.

There have been some fantastic systems for using exposure meters that have been propounded by various individuals. After studying them over, I wonder if the inventors themselves could get good pictures. As far as I am concerned, the mental wear and tear involved in exercising one's knowledge of algebra would scare me off. And, when it comes to such unscientific procedures as pasting pieces of cardboard partly over the light sensitive cell, I am truly aghast. Such mumbo jumbo belongs in the dark ages, and one might much better content himself with tying a rabbit's foot to the meter.

I use my meter, following all the simple directions, and I get fine color pictures. Perhaps I am "screwy," but I think, if more people would do just that, there would be a lot more good pictures on the screens of movie makers the world over.

The clinic

[Continued from page 389]

lens a half stop for closeups if the lighting is flat or if it comes from lamps nearly on the level with the subject.

Mercury ■ Interesting cinematic possibilities are offered by a small amount of mercury that has been poured into a flat receptacle so that it may be used as a mirror. Transitions from one closeup to another can be made by posing the subject above the pool, photographing the image reflected in the mercury and, at the end of the shot, agitating the mercury so as to distort the image. The camera is stopped when the distortion is at its height and a new subject is introduced. Agitation is again produced and the camera started;

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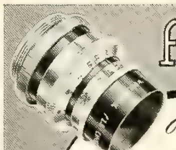

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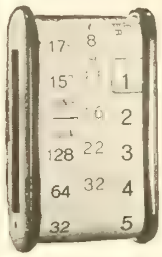

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the mercury then is allowed to become still again. The same idea can be used by photographing a reflected image in an outdoor pool if the right angle of light and reflection can be found. The difficulty in the case of the water pool is the length of time that it takes for the surface of the water to become smooth after agitation.

Negative frames ■ If you want to get candid still shots of people by enlarging movie frames, it is best to use negative cine film and to develop it in an ultra fine grain developer. In this way, it is possible to enlarge directly from the 16mm. negative without making an intermediate negative, as is the case when enlargements from reversal film are produced. Short strips of negative can be developed in glass tubes, and, if properly handled, will produce excellent frame enlargements.

Spindrift ■ A telephoto lens is very helpful when filming breakers on a windy day, for usually one of the great difficulties is that the spray is likely to be blown on the lens, causing poor definition in the scene. The telephoto allows the camera to be back out of the way of the flying moisture. The same principle applies to filming fountains and waterfalls whenever the wind is strong enough to carry the spray toward the camera.

Second camera ■ Owners of expensive cameras have found that many times they have left the costly and heavy camera at home when they would have liked to make pictures. A good solution of this problem is to have a second camera. It is possible to buy very satisfactory inexpensive used cameras with fixed focus $f/3.5$ lenses. They usually take just as good pictures as the more expensive kind, although they are limited in their versatility. Such cameras are ideal for taking to the beach or on picnics, for any damage done by sand or immersion in the lake is not costly to repair.

News of the industry

[Continued from page 396]

about the size of a package of cigarettes. It operates in a horizontal position and is read in the same way that one looks through the reflex finder of a camera. It is simple to operate and may be quickly brought into action by flipping open the cover of the leather case in which it is carried. Exposures may be read equally well for movies or "stills," and the reading is given direct for film emulsion speeds from fourteen to twenty six degrees Scheiner, also for altered camera speeds when movies are used. Setting the meter is easily effected by moving a large knurled ring with the thumb while holding the meter in the reading position in either hand. The meter cell is protected by a deep sunshade and is inclined in such a way as to minimize the effect of strong top light.

Willoughby list ■ A new and complete catalog of photographic equipment and accessories, both for movie and still work, has just been issued by Willoughbys, 110 West 32nd Street, New York City. This brochure will be sent on request to the above address.

Amateur clubs

[Continued from page 392]

fishing program was given by E. Vacin, a Chicago sportsman and naturalist. At an earlier meeting, members of the Chicago club saw seven reels of 16mm. film on Soviet Russia, filmed by their colleague, George Schmidt, and by Fred Tomlin, ACL, of New York City.

In Chicago ■ Manufacturers of cine equipment in the Chicago area have provided late programs for the Metropolitan Amateur Movie Club, at River Park Field House, according to the report of president Edward G. Egloff, ACL. R. W. Davies, of the Herman A. DeVry Corporation, addressed the club on the possibilities and problems of 16mm. sound movies and presented a film on the common faults of the home movie maker. Wendell McHenry, of the Bell & Howell Company, was in charge of a later gathering devoted to the uses of Filmo sound and silent equipment.

For San Francisco ■ In California, *Color Photography* was the featured subject of a discussion by William A. Palmer, ACL, at a late meeting of the Cinema Club of San Francisco, presided over by Dr. Donald H. Miller, vicepresident. Other program items included an announcement of a vacation films contest, by J. Oliver Tucker, ACL, and a demonstration of a late model Filmo 8mm. camera, by Harry Reif, of the firm of Hirsch and Kaye.

Sound for Cinamateurs ■ Double system sound on film recording was discussed and demonstrated by Joseph Rothberg, ACL, using Berndt-Maurer equipment, at a late meeting of the Boston Cinamateur Club. Other features have been a presentation of more than one hundred Kodachrome slides, filmed in the West Indies, by Dr. Alan Lukens, and a demonstration of the Keystone 8mm. projector. *Fishers of the Grande Anse* and *Egyptian Travelog* have been screened from the League's Club Library.

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Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Corbit's Studio, 2 Elm St.
  Fritz & Hawley, Inc., 1030 Main St.
  Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Hartford: Harrison Harries, 360 Main St.
  Harvey & Lewis Co., 852 Main St.
  Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
  Victor M. Schmelzer, 15 State St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St
  Harvey & Lewis Co., 849 Chapel St.
  Mongillo's, 193 Church St.
  Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
  Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
  Frost Store, 915 Shipley St.
  Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
  Eastman Kodak Stores, Inc., 607-14th St., N. W.
  Fuller & d'Albert, Inc., 815-10th St., N. W.
  Izzy's Exchange, Inc., 905 D Street, N. W.
  Robbin's, National Press Bldg., 529-14th St. N. W., opposite Willard Hotel.

FLORIDA

Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
  Tropical Camera Stores, 123 Second St., N. E.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
  The Camera Center, 310 Twiggs St.
  Tampa Art Supply Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Burley: Walgreen Drug Co., 402 N. Overland.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
  Central Camera Co., 230 S. Wabash Ave.
  Almer Coe & Co., 78 E. Jackson Blvd.
    18 So. La Salle St.
    105 N. Wabash Ave.
  Eastman Kodak Stores Co., 133 N. Wabash Ave.
  The Fair, Dept. 93, State, Adams & Dearborn Sts.
  Marshall Field & Co., State & Washington.
  Lake Shore Radio Co., 3204 Broadway.
  Movie Supply Co., 844 S. Wabash Ave.
  Norman-Willets Co., 318 W. Washington St.
  Post Office News Co., 71 W. Monroe St.
  Seamans, Photo Finisher, 1953 E. 71st St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
  Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Nichols, 104 S. Jefferson Ave.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 112 N. Main St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
  SUNNY SCHICK, National Brokers, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
  L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
  Wm. H. Block Co., N. Illinois St.
  W. Stuart Bussey, 17 E. St. Joseph St.
  H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
    309 S. Michigan St.
  Schilling's, Inc,. 329 S. Lafayette Blvd.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
  Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Coates Radio & Electric Co., 511 Fifth St.
  Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
  Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
  Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
  Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Camera Shop, Inc., 322 Royal St
  Eastman Kodak Stores, Inc., 213 Baronne St.
  Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Eastport: S. L. Wadsworth & Son, Central Wharf.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
  Folkemer Photo Service, 2814 Rayner Ave.
  Lewy Movie Service, 853 N. Eutaw St., at Biddle.
  Stark-Films, 529 N. Howard St.
  Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
    Hotel Statler.
  Film Library of New England, 239 Columbus Ave.
  Ralph Harris Co., 47 Bromfield St.
  Iver Johnson Sporting Goods Co., 155 Washington St.
  Andrew J. Lloyd Co., 300 Washington St.
  Jordan Marsh Co., Dept. 79.
  Montgomery-Frost Co., 40 Bromfield St.
  Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
  Pinkham & Smith Co., 15 Bromfield St.
    292-294 Boylston St.
  Standard Theatre Supply Corp., 16mm. Sound Film Dept., 78-90 Broadway.
  Solatia M. Taylor Co., 56 Bromfield St.
  Visual Education Service, 131 Clarendon St.
Cambridge: John H. Derby, Inc., Harvard Sq.
  E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
  Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Square.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
  Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
Pittsfield: E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
  Harvey & Lewis Co., 1503 Main St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.
Worcester: J. C. Freeman & Co., 376 Main St.
  Harvey & Lewis Co., 513 Main St.
  L. B. Wheaton, 368 Main St.

Dealers Listed in Black Face Italics Are Display Advertisers in **MOVIE MAKERS**

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich's, 301 Genessee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
CALVIN CO., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 918 Locust St.
Foster Book Co., 410 Washington Ave.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust

MONTANA

Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Lebanon: Kenneth L. Spring, 41 Hanover St
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc. 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Hudson County Motion Picture Service, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Lakewood: Dubes' Camera Service, 26 Linden St.
Morristown: Ajemian Camera Shop, 18 Park Pl
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
Gruber's Camera Exchange, 98 Academy St.
L. Kaltman & Sons, 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Princeton: Princeton University Store, On the Campus.
South Orange: E. A. Wallace, Inc., 1 South Orange Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sport Shop, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 35 Maiden Lane.
George A. Young, 151 Central Ave.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Alan Benjamin's Film Craft, 931 Flatbush Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
L. E. Schaffert, 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glen Falls: M. Lapham's Sons, 186 Glen St.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
New Rochelle: Camera Craft Shop, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries. 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St
Broadway Camera Exchange, 1595 Broadway.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera Equipment, Inc., 1600 Broadway.
Camera House, Inc., 145 E. 60th St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
GENERAL CINE SERVICE, 204 E. 18th St
Gillette Camera Stores, Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St
Joseph P. Hackel, 53 West 57th St.
Harvey's, 103 W. 43rd St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
MEDO PHOTO SUPPLY CORP., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
73 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 174 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Watertown: Severance Studio, Y. W. C. A. Bldg
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Main St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc, 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
G. B. Cine Service, 1771 E. 12th St.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 111 W. High St.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Lakeview: Getty's Photo Studio, 536 G. St., So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.
Sports Craft, Inc., 512 S. Yamhill St.

PENNSYLVANIA

Allentown: *JAMES A. PETERS*, Commercial Motion Picture Service, 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton St.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Johnstown: Johnstown News Co., 115 Market St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
New Kensington: R. L. Dyer Motion Pictures and Equipment, 110 Freeport St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Camera Exchange, 438 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126 Sixth St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Walter J. Yenny, 104 Electric Ave., East Pittsburgh.

Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.,
Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co.
G. C. Dury & Co., 420 Union St.

TEXAS

Dallas: E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Cedar City: Zion Picture Shop, 111 N. Main St.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Pullman: C. E. Graves.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave
Lowman & Hanford, 1512 Second Ave.
Motion Picture Service, 1711 Ravenna Bld.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Charles Lowenthal, 10 E. Yakima Ave.
Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Moundsville: W. P. Martin, 1107 Third St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.

WYOMING

Sheridan: Davis Art Studio, 134 So. Main St.
Worland: Worland Drug Co.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Spurlings', 93 Brisbane St. (next Quadrant).

Victoria

Melbourne C.I.: Charles W. Donne, 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa Dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Inc., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Kingston: Thomson Photo Specialty Co., 69 Clarence St.
Ottawa: Photographic Stores, Inc., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Kodak Stores, Ltd., 66 King St., W.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St. W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photo Store, 772 St. Peter St.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: China News Co., 447 Szechuen Rd.
Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S. R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: A/S Th. Wessel & Vett, Kongens Nytorv, Dept. 101.
K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Noordwijk 38.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Sobrabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: M. W. Dunscombe, Ltd., 5-7 St Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8.: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.

FINLAND

Helsinki: Aurora Filmi, Yrjonkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseilles: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: American-European Film Org., 17 Olympia Plein.
Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.

Arnheim: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: "City," Zeestraat 65a.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, Thomsonlaan 57-59.
Rotterdam: Fotohandel "Foka" Admiraliteitsstr 4-8.

HUNGARY

Budapest VII: Hafa, Hatschek Es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee [illegible]

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment. Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORTH AFRICA

Algeria

Alger: Kodak-Pathe, S. A. F., 48 Rue d'Isly.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

SCOTLAND

Aberdeen: J. Lizars, 118 Union St.
Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C. 1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).

SYRIA

Beyrouth: Misbah K. Itani, Rue Rami, Palais Municipal.

Practical films

Reporting use of personal films in serious fields

■ About 450 educators and students attended the recent seventh National Conference on Visual Education in Chicago, sponsored by the DeVry Foundation. A. P. Hollis, of the DeVry organization, director of the Conference, reports that this is the largest and best held so far. Continuous showings of selected educational and industrial films offered those attending the conference examples of the best current technique, and lectures and discussions covered such subjects as photographic technique, scenario planning, advertising and sales values and motion picture education procedure. The conference was concluded with the annual banquet.

■ The entire student body of the Laurel Hill Avenue Platoon Grade School, in Providence, R. I., recently cooperated to produce, on 16mm. film, an authentic six reel history of Rhode Island. This cine educational project, one of the most ambitious so far attempted by a grade school, was the culmination of a unified school study of the history of colonial Rhode Island. The production, which involved the work of 840 pupils in grades from three to six, was financed by the Rhode Island Chapter of the National Society of Colonial Dames. The scenario, written by Mrs. Alice C. Gleeson, was checked by Rhode Island historical authorities and then was divided into three sections, the first section being assigned to grades three and four, the second to grade five and the third to grade six. The teachers handling these grades formed three committees that further divided the work so that each teacher and her pupils were responsible for a specific portion of the film. The children conducted historical research in costumes and properties, under the direction of their teachers, and enthusiastically undertook building scenery, creating costumes and rehearsing their rôles. The finished production includes elaborate and beautiful historical scenes, such as the Rhode Island tea party, colonial stage coach sequences made with a real coach of the period, stately minuets and a session in colonial legislative chambers.

Concerning the success of the picture, Robert W. Peabody, supervising principal of the school, writes, "Those responsible for the supervision of this activity feel that distinctly new contributions have been made to the pupils' all round developments, that the activity will lead pupils into other profitable activities, and that the cause of education has been strengthened in the community by reason of enthusiastic adult contacts that have been created."

■ The parades, sports and social activities of the recent twentieth reunion of the Class of 1917 of Princeton University comprised a filming assignment that was expertly handled by George Marrin, ACL. His two reels of 16mm. film covering the reunion entertainment are enlivened with interesting camera angles and clever cinematic treatment.

■ Each year, students in the Unit Trade Course of the Utica (N. Y.) Free Academy build a modern home, complete from foundation to flower gardens, as a practical part of their training in the building trades. This interesting and able demonstration of their skill, S. W. Gerrish, ACL, of the Academy's staff, has recorded in two reels of 16mm. monochrome. The picture is being used currently as publicity for the school's work.

■ The Delaware County Historical Society, in Muncie, Ind., recently presented at an open meeting the Indiana historical films made by Captain J. Frank Hubbard, ACL, of Muncie. The pictures in color record important historical spots in Indiana, and the presentation was accompanied by a narration by Professor Ross Lockridge of Indiana University.

The National Conference on Visual Education in Chicago was concluded with a dinner

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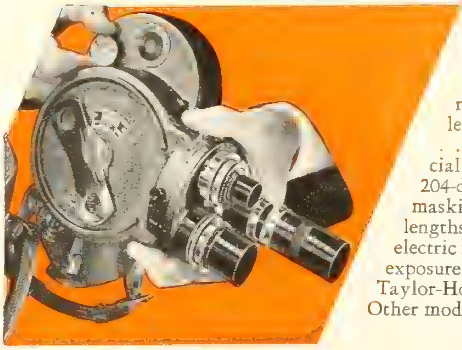

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

SEPTEMBER, 1937

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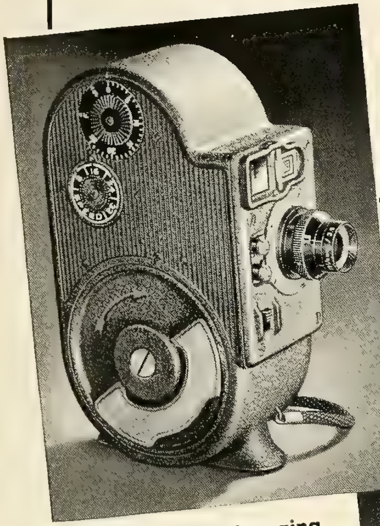

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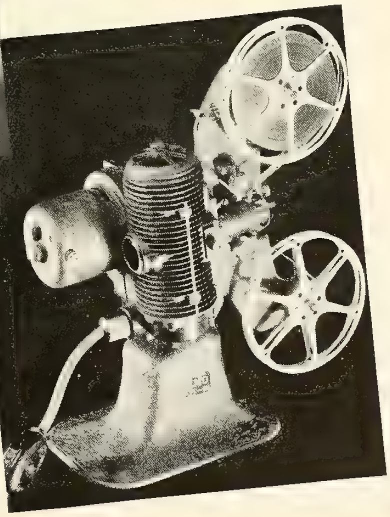

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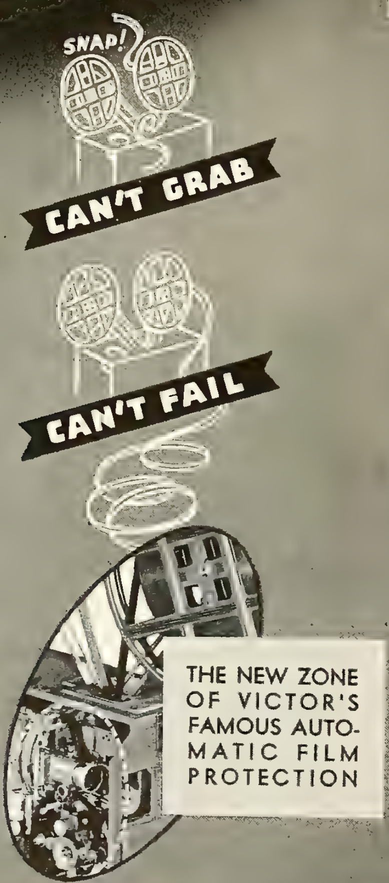

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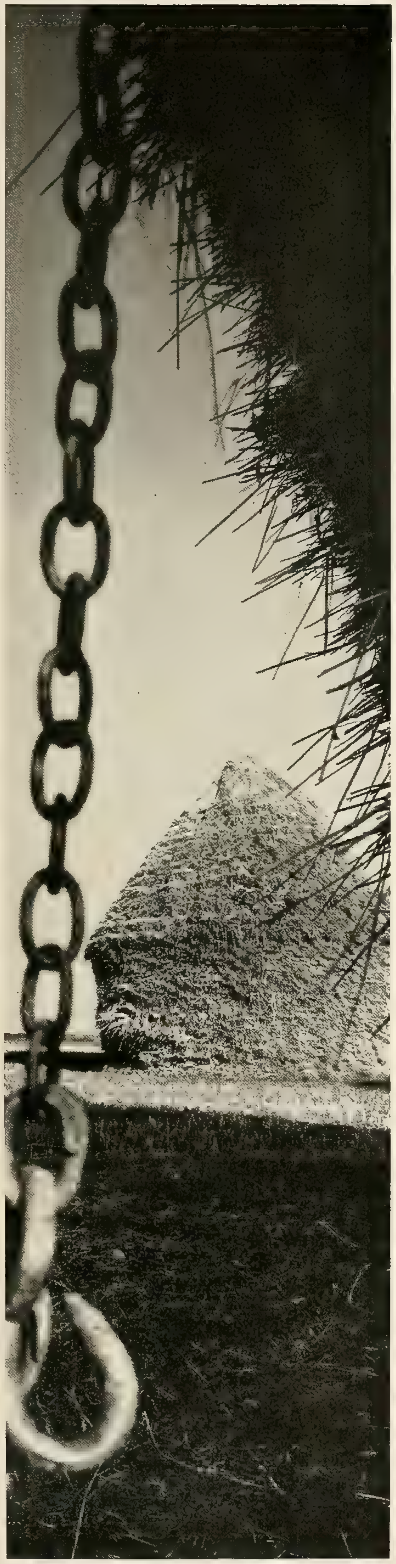

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How to Select a 16mm. Projector

Frankly, it is not the easiest task to select the best 16mm. sound-on-film or silent projector. There are many points to be considered, many facts to be determined. Recently the American Council on Education in its booklet "Teaching with Motion Pictures" listed 10 questions the prospective purchaser should have answered before ordering. We have taken the liberty of reproducing some of these questions—and our answers.

QUESTIONS and ANSWERS

1. **Does it show a clear bright picture?** Answer: Ampro Projectors have a Super-Optical system and are noted for their brilliance of illumination.

2. **Does it project a steady picture?** Answer: The steadiness of projection with Ampro Projectors is assured by the patented Ampro movement using a triple claw.

3. **Is it light enough to be carried easily? Does it have a convenient handle?** Answer: Ampro Projectors are easily portable and provided with convenient carrying handles.

4. **Is it simple to thread and operate?** Answer: We believe the Ampro is the simplest machine to thread. The centralized controls assure ease of operation.

5. **Is it durable and simple to maintain in good working order?** Answer: Yes. Ampro Projectors are ruggedly built throughout and have passed some unusual tests to demonstrate their durability.

6. **Is the lamp accessible and easy to replace?** Answer: Yes. To remove lamp, it is only necessary to take off top cover and lamp is readily accessible.

7. **Is the lamp house adequately ventilated?** Answer: Yes. Ampro Projectors use the latest type double blade fan.

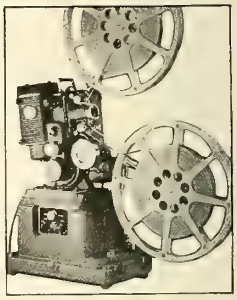
8. **Can the Reflector and Condensers be easily cleaned?** Answer: Yes.

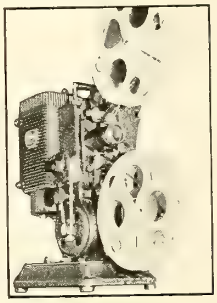
9. **Is the machine adapted to the type of current (AC or DC) that you have in your building?** Answer: Ampro Projectors are equipped with Universal Motors. They can be used on both AC or DC current without the necessity of converters.

10. **Is the manufacturer reliable and well established?** Answer: Ampro Projectors are today standard equipment in thousands of schools, universities, homes, and industrial plants all over the world.

16mm. Sound-on-Film

AMPRO 16mm. SOUND-ON-FILM Projectors have brought actual new standards of tone quality, illumination, simplicity of operation to the field of 16mm. Sound-on-Film. There are numerous features of design and construction that explain this. Get the full story of Amprosound before making any decision. Price complete: Junior Model, $395; Senior Model, $455.



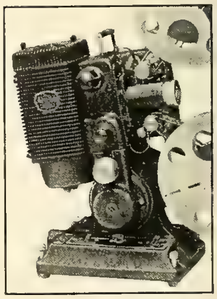


16mm. Silent Projectors

The complete line of Ampro Silent Projectors is characterized by brilliance of illumination and convenience of operation. Many thousands of these projectors have proved their ruggedness and efficiency in universities, schools, auditoriums and homes all over the world. Prices complete: Model J (500 watt), $140; Model K (750 watt), $160.

Convertible Model

A 750 watt projector equipped with F 1.65 projection lens and pilot light plus such additions as will permit conversion into sound projector by the addition of sound parts which can be readily added by customer. Model NC convertible into Model N Amprosound Projector. Price $190.



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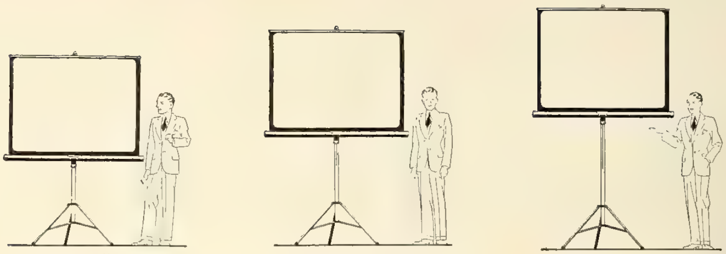

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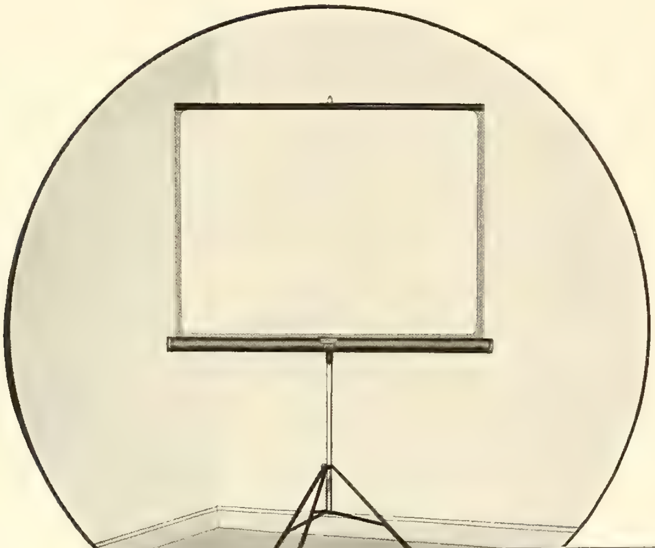

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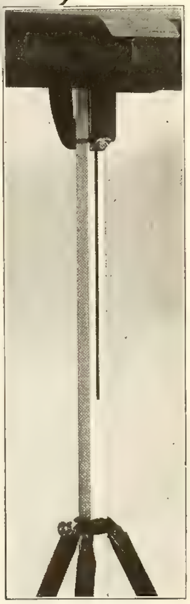

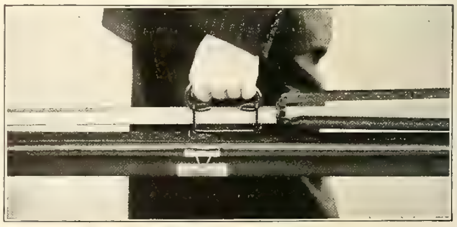

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FOCAL PLANE SHUTTER, rotating disk type, 190° opening, operates very close to the film, and produces superior photographic results. The exposure is 1/30 second at 16 frames. This type of shutter is exclusive with BOLEX in the substandard movie field. Expensive miniature cameras, capable of excellent photographic results, employ the focal plane shutter.

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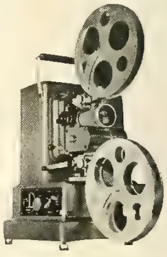

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The AMATEUR CINEMA LEAGUE, Inc.

whose voice is Movie Makers, *is the international organization of movie amateurs, founded in 1926 and now spreading over many countries. The League's consulting services advise amateurs on plan and execution of their films, both as to photographic technique and continuity. It serves the amateur clubs of the world in organization, conduct and program and maintains for them a film exchange. It issues booklets. It maintains various special services for members. The League completely owns and operates* Movie Makers. *The directors listed below are a sufficient warrant of the high type of our association. Your membership is invited. Five dollars a year.*

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The Ten Best

THE 1937 selection by Movie Makers of the Ten Best Non Theatrical Films of the year, the eighth in this series of informal ratings that has so pleased the amateur movie world, will be given added importance and interest by the first annual bestowal of the Hiram Percy Maxim Memorial Award, established by the children of the League's Founder in the early months of this year. This award consists of a check for one hundred dollars and a replica of the Hiram Percy Maxim memorial at League headquarters, upon which will be engraved the winner's name. His name will also be placed on the large memorial as the holder of the 1937 award.

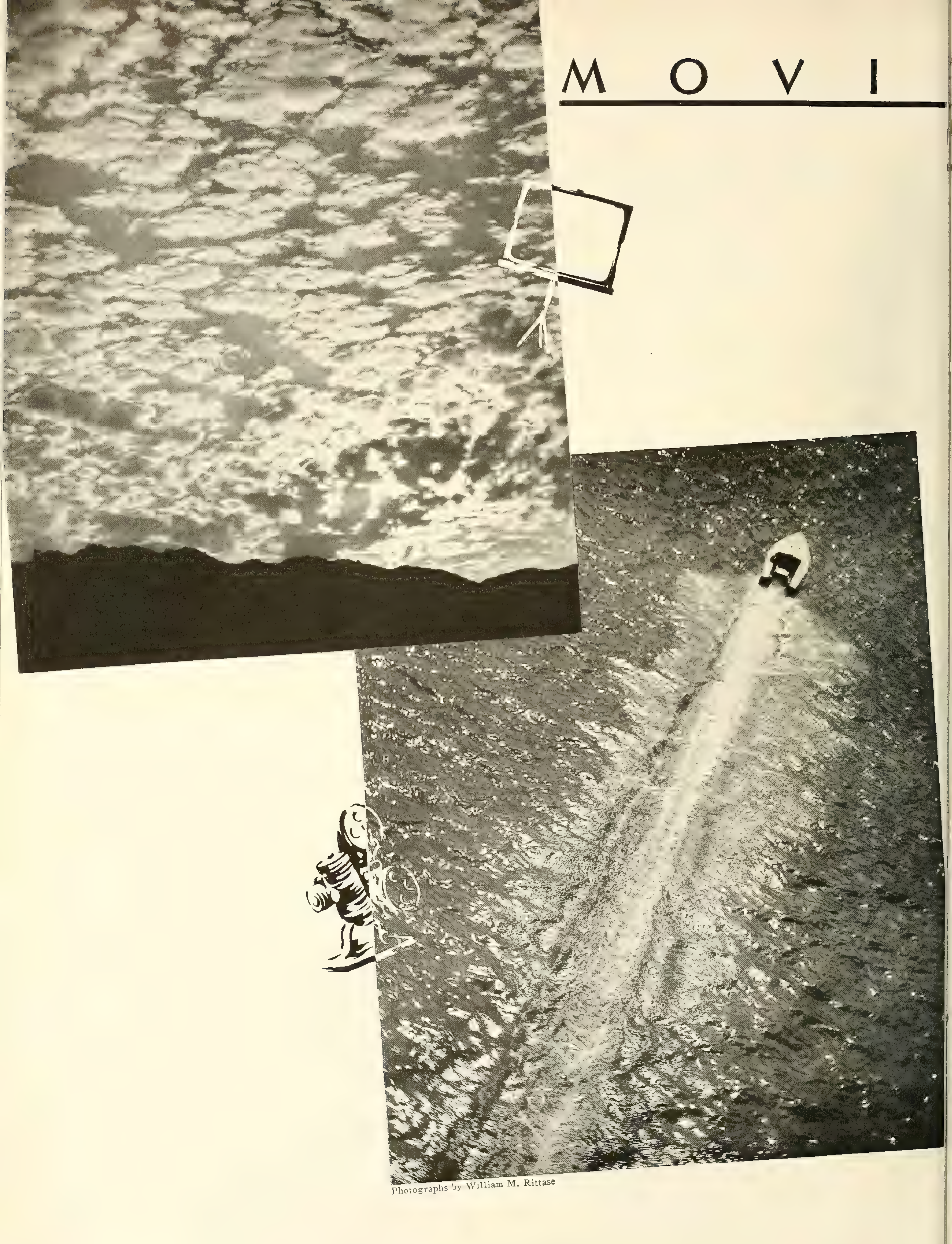
The Hiram Percy Maxim Memorial Award will be given to that filmer whose entry is considered by the staff of Movie Makers as the most meritorious of the seven place winners in the General Class of the 1937 Ten Best. It will not be given to films placing in the Special Class—subjects for making which the filmer received compensation from a client.

Here, then, is the familiar Movie Makers Ten Best with the addition of a most unusual honor for some maker of amateur movies whose product will carry off the initial Hiram Percy Maxim Memorial Award. Here, indeed, is a goal to reach. But, here, indeed, also, are a host of personal filmers of proved cinematic capacity to insure that the competition for this honor will be sharp. In the eleven years of organized amateur cinematography, motion picture craftsmanship has not muddled and fumbled. The thousands of movie makers, who have had the wit to see that they could get further by working together than by going "lone wolf," have made the Amateur Cinema League a reality of service and not a false front of commercial propaganda, which it could have become, had its purposes been less clear and its policies less intelligent. Its Founder, whose memorial award will be given at the end of this year, was a man of broad experience in organization activities, who knew the pitfalls and who steadfastly guarded the League from them. Its membership approved Mr. Maxim's vision. As a result, League members have learned their craft and have lifted the whole level of amateur performance, because they have utilized the facilities of the League, which is, of course, a clear cut educational project that is not diverted to lesser aims.

The 1937 Ten Best selection and the choice of the first winner of the Hiram Percy Maxim Memorial Award will, therefore, be made from films that the world of amateur movies need not fear will be second rate, because personal movie makers have learned to make pictures that are not of Hollywood but that are, of themselves, fine examples of the use of the newest medium of human expression.

To this annual rating, your films are invited. The standard is a high one, but your capacity is also high. Your best will be none too good—but your best can be sent with that quiet confidence that superior craftsmen always have, when they know that they have done their best.

MOVI



Photographs by William M. Rittase

The technique of careful projection

F. IRVING JEWELL

THE capable movie maker edits and titles his films as a matter of course, and he is sufficiently interested in the audience reactions to his more formal screenings to balance his program carefully. He also will see that his projector is kept in perfect condition.

However, there are numerous other factors that influence the final impression of the home movie audience, and these are the fine touches that satisfy one's pride of showmanship, as an outstanding picture satisfies one's pride of creation. Perhaps the most important of these factors, if the screening is to be the sole entertainment of the evening, is to prepare the living room in advance. Don't wait until your guests arrive and then compromise by hurriedly arranging an indifferent setup. Instead, plan the details of the presentation beforehand so that, when the favored few have seated themselves, the show can start without a hitch.

Begin your preparations for the performance by placing the projector on a solid table or stand. Hollow, light or metal stands will increase the noisiness of the machine, and another objection is that often they are unsteady. Steadiness is one of the essentials of good projection. To aid in silencing the projector, place a pad of cork, rubber, felt or other sound absorbent material beneath it.

Whenever feasible, it is an excellent plan to place the machine in an adjoining room, for this will enable the operator to work with less disturbance from the guests and it will make the projector sound less obvious. If you wish to go still further, erect a temporary wallboard partition across the doorway and provide it with the necessary openings for projection and observation. This system muffles the noise of the projector and concentrates interest where it should be—on the screen. Glass doors between rooms provide an ideal setup. In any case, the projector should be unobtrusive. It should be the means of presenting the picture and not a part of the show itself.

See to it, if possible, that the size of the screen and the focal length of the projection lens are so adjusted to each other that, when the machine is placed somewhere behind the last seat, the picture still will "bleed" slightly on the screen. We all have seen the projector placed in the middle of the audience, where it and the operator attract a large share of the audience's attention from the screen, and the objections to this are obvious.

"Bleeding" the picture on the screen simply means that the image runs off the white field and a little distance on the black border, which is an integral part of many home screens. Thus, there is no blank screen left at the edges of the image to detract from the picture. The black emphasizes the image which, by contrast, appears even brighter than it actually is.

Another important consideration is that of the relative brilliance of the projection lamp to the screen size. The use of a 750 watt lamp on a small screen is just as bad for the eyes as is the use of a 200 watt lamp on a large screen. While, in the latter case, the image is so dim that the denser portions of the picture are lost in obscurity, in the former, the image is so glaring as to obliterate the lighter tones of the picture, reducing them to white. With color film, a bulb that is too dim causes well recorded colors to appear murky, while a light that is too bright gives them an anemic look. A 400 watt lamp is usually about right for screens up to forty inches in width.

Make sure that the takeup reel is straight, for, if it is not, the film may pile up and tangle while the projector is running. To check the reel for width, pass a short length of film between the flanges. If the sides bind, straighten them.

It is easy to use a short length of discarded film for a test strip to obtain correct focusing. If you prefer, you can make an especially designed focusing strip by photographing heavy, straight lines with a focus of razor edge sharpness. Focus the test strip while the projector is running, as the heat in the aperture, when the projector is set for still pictures, will curl the film slightly and thus will throw the picture a trifle out of the normal focus. The test strip should be long enough to encircle the sprockets, loops, etc., completely, and the ends should be joined. In this way, you will have a continuous loop which can be run as long as is needed to get the accurate focus.

The center of the screen should be placed slightly above eye level but no higher than the projector. For the most perfect focus with the minimum of distortion, the plane of the screen should be at right angles to the projection axis. Preferably, the screen and projector should be so situated that tardy guests need not interrupt the passage of light to the screen in order to reach their seats.

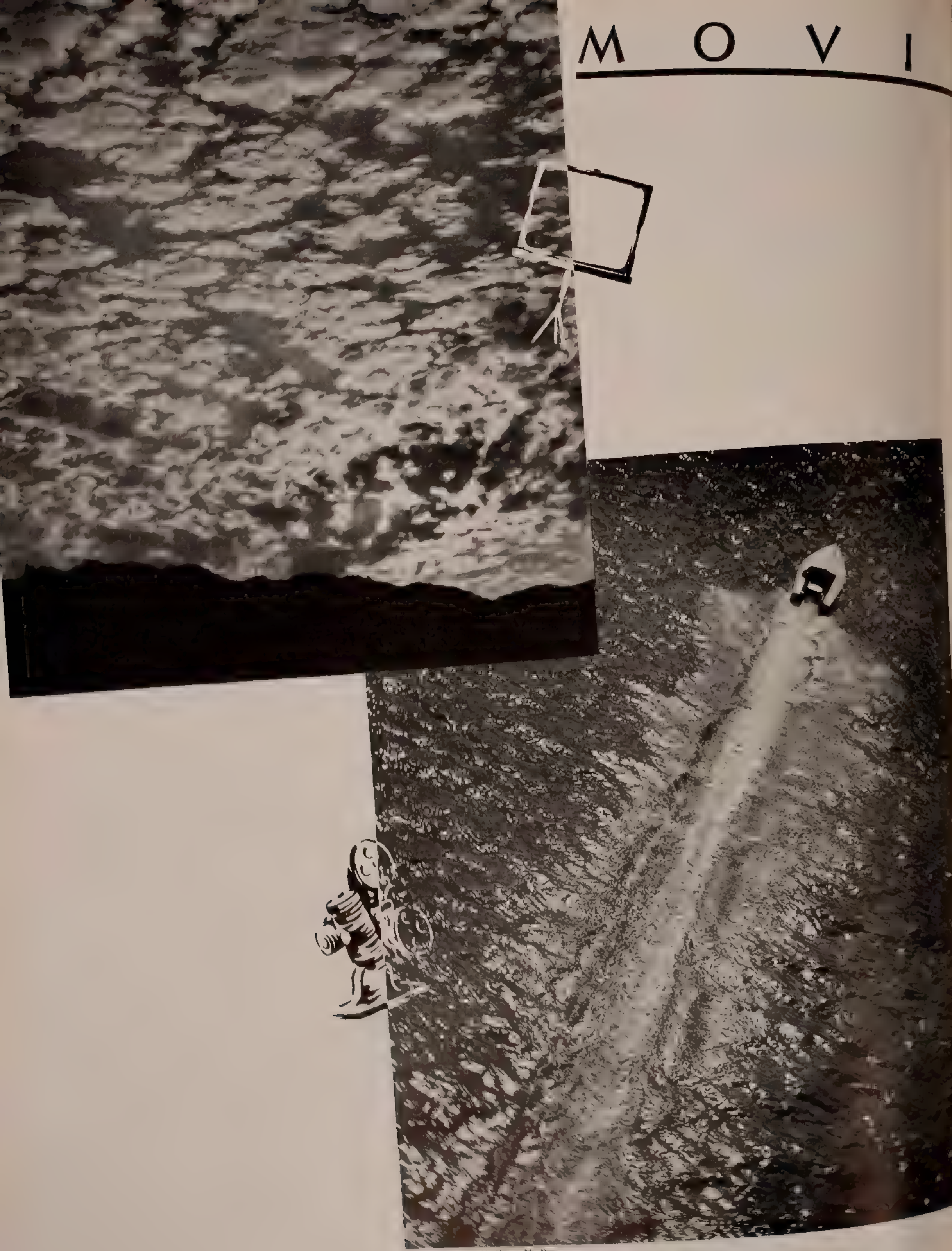
The actual circumstances under which you wish to show your pictures will determine not only the size of the screen, but also the material of which it is made. In any case, plain cotton cloth is unsuitable because it permits too much light to pass through the fabric. Remember that the screened image is visible only by virtue of the light reflected back to the eyes of the audience. The higher the percentage of reflection, the brighter the picture will appear, other factors remaining constant.

Bead screens give a brilliant, white picture which is visible at a considerable angle from the screen. Silver screens have a cold, metallic tone, and, although sometimes they are more efficient than the beaded type, their brilliance is mainly within a narrow angle from the projection axis, and

[Continued on page 450]

Collected counsel for home showers of amateur films

MOVIE MAKERS



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[Continued on page 450]

Film plans for trees

ORMAL I. SPRUNGMAN, ACL

Continuities for movie records of summer favorites

TREES! Trees, from the California Sequoia to the Japanese ginkgo, should be photographed with a still camera—so most people think. But trees have a story to tell, and any story that nature can tell is a tailor made continuity for a motion picture. No other medium can do it so well. Besides, so far as trees themselves are concerned, you may study them in still pictures from every angle conceivable, you may catch them in an arboreal off moment with a candid camera or you may take a "sitting" of them in the most expensive Fifth Avenue manner, but you haven't seen anything until you have seen the wind whip the branches across the sky on your own motion picture screen.

What can one shoot? How can one shoot it? Here's a timely tip for a movie study of trees. Pay a visit to your neighborhood library and fetch down a volume on your home State. Turn to the discussion of flora and fauna. Make a list of all the trees found in your State. Up here in Minnesota, for instance, we claim the following trees: alder, ash, aspen, basswood, birch, box elder, cedar, chestnut, cottonwood, elm, fir, hickory, oak, pine, poplar, spruce, walnut and willow.

Now go into a huddle, with yourself as director. Suppose that you're after a tree picture. There are several possible approaches to this subject. You can make an out and out film catalog of the pines, the oaks and remaining timber by shooting in a matter of fact way; but, unless you are a topnotch cameraman, oozing over with new camera angles and unusual cine effects, this type of tree reel may bore an audience.

You can wrap a tree picture around a spring trout fishing trip, but chances are that attention is likely to be divided in favor of angling.

Perhaps continuity could best be handled by eliminating human beings entirely from the scene and by bringing in flowers, birds and animals as an "aside" to carry on the interest. This type of script may take time, but appropriate scenes may be collected as opportunity offers. It is not necessary that the movie maker set out on an immediate tour of his State to capture all of his tree pictures. Shoot the various species in your own vicinity first, and then build up your reel by carrying your camera with you on weekend trips. State forestry heads can advise you where certain trees might be found.

If you are located near a CCC camp, you can open your film with closeups of young seedlings being thrust into the soil, follow through with medium shots of saplings and continue with long shots of full grown trees. If a lumber camp is handy, you can wind up with an angle shot of a bearded face yelling "Timber-r-r!", and then cut to a closeup of flying chips and a thick toothed saw knifing its way through a heavy trunk. As the forest monarch topples groundward, it narrowly misses a tiny seedling struggling up through a brushy tangle. Conclude with closeups of other seedlings being thrust into the soil to complete the cycle and to effect a fade out.

There is still another method of treatment, perhaps a bit more unique, in which each tree becomes symbolic of something or other. For instance, the chestnut tree brings visions of the village smithy, while the mighty oak naturally recalls little acorns. To portray the former, open with a medium shot of a beefy blacksmith at work, include a closeup and dissolve into a long shot of some picturesque chestnut. For the oak sequence, set the camera on a tripod near the tree base, pointing down at the sod and, while the camera motor is running, drop several acorns into the lens field. Then pull back to take a long shot of the oak itself.

The maple tree might be preceded by a closeup of sap dribbling into a bucket, while the eucalyptus could be introduced with a closeup of the label of a bottle of its oil. Any number of interesting and humorous possibilities are open here. Then, if you have a double turntable, songs about trees will suggest a host of new ideas, as well as appropriate musical accompaniment for your reel.

Of course, any tree film which presents only long shots would seem dull, regardless of the method of treatment. Closeups are as important in depicting trees as in other types of filming, and near shots should be followed by closeups of peculiar bark formations or odd leafy structures. How many persons, for instance, can differentiate within the evergreen family simply by examining the needle clusters? The cine titler, with its auxiliary lens, will prove useful for magnification.

But birds and animals could enter a tree picture, too. Perhaps you may be fortunate enough to grasp some telephoto shots of a chipmunk darting over a leafy limb, a red squirrel dodging its way around a trunk, an ant scrambling across a sappy twig, or a butterfly alighting on a bit of bark. You might capture the shot of a woodpecker knocking on the door of some neighbor or film a couple of nesting robins, bug feeding their young. If you film this type of tree picture, make every effort to secure such shots and splice them in before appropriate tree scenes to carry the emotional interest and hold audience attention.

Whatever its particular theme, shoot your tree picture in the morning or late afternoon when the sun is fairly low. Some unusually striking scenes can be secured at sundown when trees near lakes or rivers are

[Continued on page 456]

Philip D. Gendreau

Include animals in some sequences of your forest movies

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Pan versus ortho ■ Panchromatic film is generally described as being sensitive to all colors of the spectrum, while orthochromatic film is sensitive to all colors but red. Although this statement is clear enough in theory, the movie maker may find it difficult to translate it into practical terms that affect his everyday filming. To the movie maker, the chief difference in the two films lies in the way in which the color red is rendered in the finished picture. Orthochromatic film reproduces reds as rather dark grays or blacks, while panchromatic film makes them appear in shades of light gray. A typical example of poor film choice would be to use orthochromatic film to picture a person with freckles. On the screen, the reddish brown spots would appear darker than normal. On the other hand, panchromatic film would cause the freckles to appear lighter than normal. People with sunburn or tan always appear very dark with orthochromatic film, while red signs will appear black, autumn foliage will seem very dark and most lipstick will be jet black.

Cruise titles ■ M. M. Brubaker, ACL, recently sent a reel to League headquarters, which illustrates how he makes titles for his cruise pictures. An attractive steamship folder had been covered with a sheet of very light blue cellophane, and white metal letters were laid over the transparent material. The result was exceedingly attractive in color film, for the blue material served to subdue the colored folder slightly, making it more suitable for a title background, but without greatly altering the color values.

Field data ■ A clever and practical idea for making up a note book in which to keep exposure data has been worked out by Charles E. Hally, jr., ACL. He had a rubber stamp made to order on which various headings are lettered to cover the time of day, date, camera, film type, diaphragm setting and other pertinent data. The cost of the stamp is very little. This he uses to stamp the pages of an ordinary small loose leaf note book, which provides him with neat and convenient data sheets on which to keep records as he films.

Kit notes ■ The well dressed cine carrying case usually includes a few small items that are worth adding to one's equipment collection. Among them are a small tape line for measuring closeups, a brush for cleaning the camera gate, a book of lens cleaning tissue, a data note book, an extra takeup belt (if the camera requires a belt), a cloth for cleaning bright parts of the camera and wiping the tripod, a pencil for notes in the book and on film boxes and a fifty foot takeup spool.

Confusion ■ Many rolls of film have been sent in for processing without ever having been exposed, because of confusing the film boxes. It is a good plan to leave the small end flaps of the boxes sticking out when replacing a roll in the box. It is then easy to tell, at a glance, just which films have been used.

No glare ■ Home projection rooms may be improved a great deal by painting the ceilings a dead black. This will prevent the reflection from the ceiling of objectionable stray light from the top of the projector. Dull or egg shell surface walls will help kill side reflections from the screen, which are annoying to some people in the audience. A carpet laid on a good rug cushion or pad does a great deal to make a projection room intimate and comfortable, by eliminating the noise of scraping chairs.

Stygian dodge ■ Flood lighted subjects, such as the liner in the illustration, are usually difficult to film even with the powerful combination of a high speed film, fast lens and a camera set at half speed. But a movie maker whose camera allows him to expose single frames for any length of time he chooses can get some really beautiful shots, although, needless to say, the job requires patience. A picture similar to the illustration might very well be made by allowing as much as a half second exposure for each frame. This would require considerable time and would best be restricted to subjects in which there was little action. A metronome, used by music students for ticking off the cadence, could be employed to give even timing to the exposures. In planning the length of the shot, it is well to remember that there are forty frames to the foot in 16mm. film.

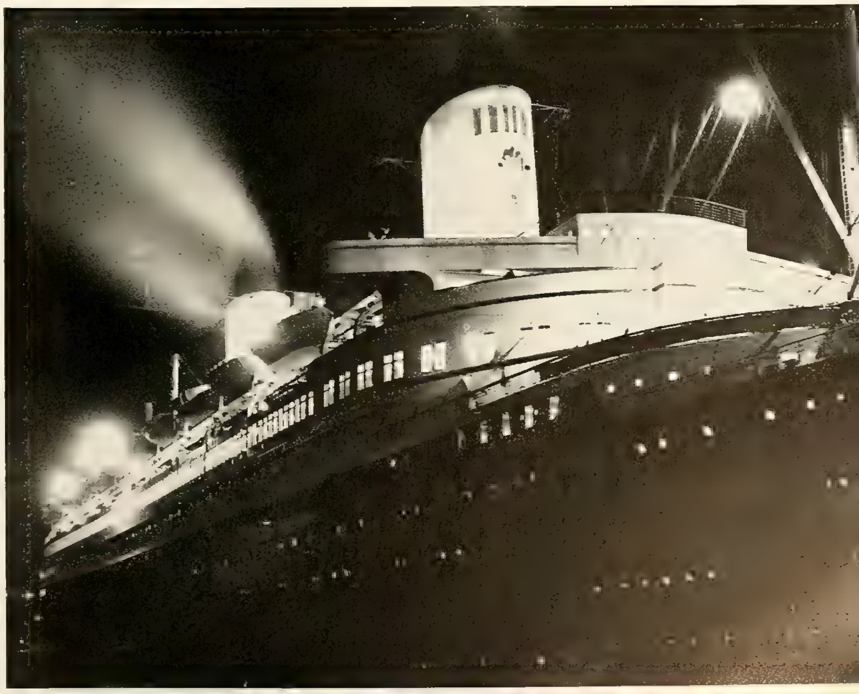
Webs ■ Very creditable imitation spider webs can be produced by using a few drops of cold glue or rubber cement and two small blocks of wood. The few drops of glue are placed on a block and the other block is placed on top of them. The blocks should be pressed together and rubbed until the glue is well spread. If they are carefully drawn apart, long, thin strands of glue will be produced that may be draped in realistic fashion. A light coating of dust may be blown on the webbing for realistic effect.

Film care ■ An ideal place for storing the summer's accumulation of films

[Continued on page 456]

It requires single frame exposure to get shots like this

Cushing from R. I. Nesmith and Associates



Photographs by James W. Moore, ACL

Parks are alive

In filming them, track down action as well as beauty

JAMES W. MOORE, ACL

WHEN your Sunday dawns bright and your camera keeps calling, try the park for a cine playground. It's a gold mine of human interest.

But don't go there planning simply to picture the park. Don't stand off at a sedate distance, hoping you won't be seen and fearing you look foolish. Forget about long shots, say goodbye to scenery—and get in close. People and ponies, kids, cameras and crackerjack— these are the shots which will tell your story. For these are the stuff of human interest, the sure fire secret of cine success.

If you want to appreciate, once and for all, the overpowering importance of human interest, then try to imagine for a moment a public exhibition completely unattended by people. Carnival or commencement, parade or prizefight, football or baseball, each is a great and thrilling show. Yet, staged without an audience, each would inevitably be flat and lifeless. The reaction of expected crowds is as much a part of the magic formula which creates drama as is the central theme itself.

Thus, in a public park, scenery, settings and even the popular exhibits of an outdoor "zoo" will fail to tell their story unless animated with human interest. Think for a moment. Why was your park created in the first place? Why the pleasant paths, green grass and trees, the lake and the boats and the animals gathered from far corners of the earth? Why? Purely and simply to amuse, entertain—and possibly to educate—human beings. Without them, without their laughter and their interest, their activity and enjoyment, even the finest park arrangements would seem dull and meaningless.

You'll find plenty of material beckoning for attention. Babies and ball games, rowboats and riding, play fields and model yachts, these and countless other subjects will call to your camera in any modern city park. As you appraise them as film fodder, keep always in mind their human interest appeal. You'll want to shoot the animals of the outdoor "zoo," of course; enticing scenes and sequences can easily be filmed of the playful seals, the lumbering bears, the bored lion. But, each time you turn your camera on such a subject, remember that part of the story is the staring crowd, the incredulous child, the patient parent. Put them in film for reaction.

Remember, too, that people in a park get hungry, thirsty and sometimes sad. If there can be anything more compelling on the silver screen than the dreamy delight of a child licking an ice cream cone, then to date we have certainly missed it. The little tike who can't quite reach the drinking fountain, the yearning youngsters economically barred from the pony ride, the weary woman whose shoes hurt and who doesn't give a hoot who knows it—these are as much a part of your park film as grass and greenery.

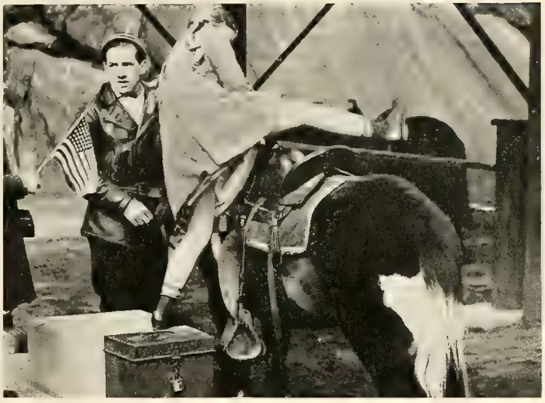
For these are the stuff of human interest, the material of life, no matter where you film it. Dignified? No. Pretty? No. Sedate? Perhaps not . . . but they *are* almightily alive, exciting and honest. Let's get in close to life!

TO THE MENAGERIE

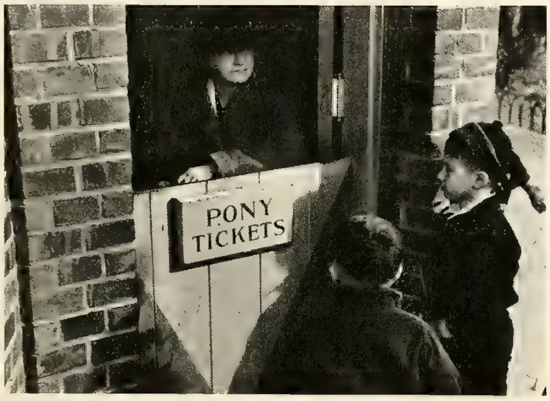
LOCATION, often introduced effectively via signs or symbols on the spot, belongs early in your film. The closeup above gives a good lead into such animal antics as the eager zebra, pictured on this page.

REACTION shots, either of groups or individuals, should be an integral part of all film story telling. Cut them into the middle of your main action for variety of viewpoint and the natural effect of human interest.

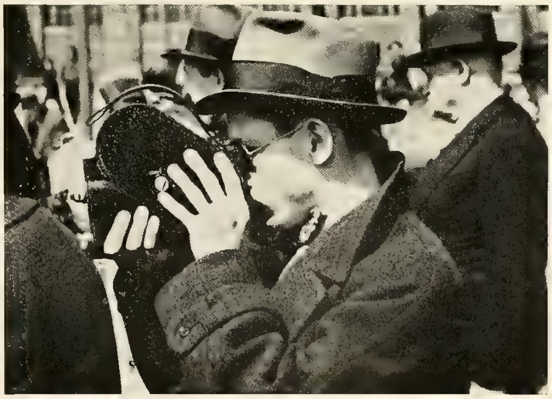
Photographs by James W. Moore, ACL



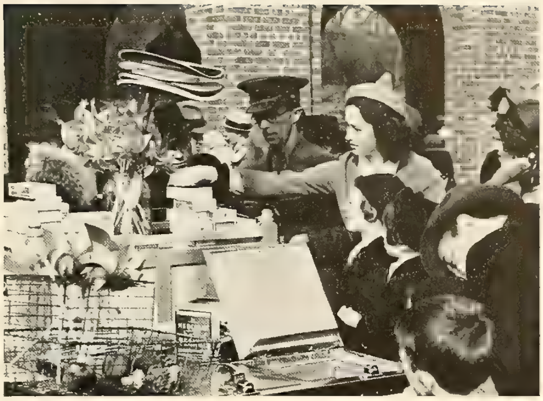
Lively activities, such as the pony ride, are standard in any park and merit a full sequence, from long shot through closeups. The more detailed scenes may require staging at a later, less busy time.



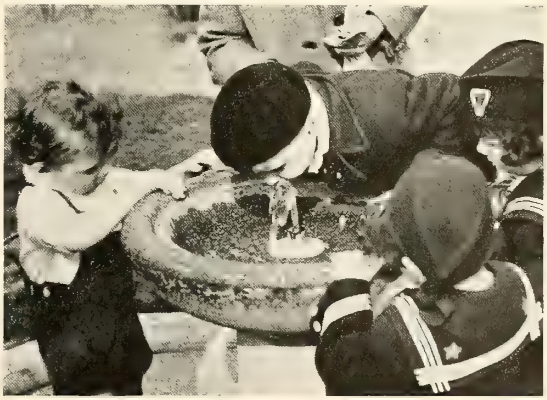
Longing written in every line tells another part of the pony ride picture. Keep a weather eye peeled for scenes which, by contrast and comment, will heighten the effect of your main theme and add the human touch.



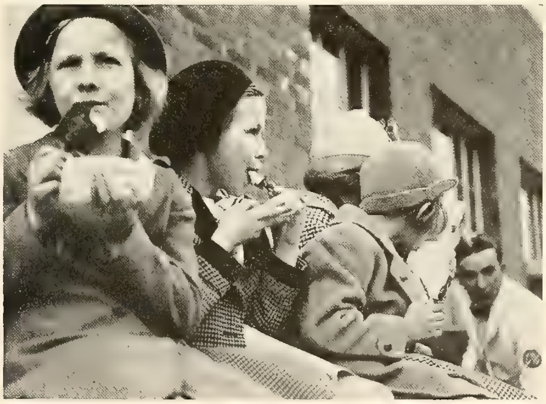
Cameras, still or cine, are "a dime a dozen" these days in every city park. Catch a few action closeups of each for later lifesavers as reaction or transition shots in editing. Often a filming friend can pose scenes exactly as needed.



Crackerjack and popcorn, balloons and banners, belong inevitably in any park film. Here, caught up in a single sequence of clamoring children and eager, reaching hands, is the spirit of happy holiday.



Four at a fountain might title this shot, one of the many facets of your park picture. Simple human problems, no matter what their setting, are an unfailing source of delight and dramatic interest.



Some bite 'em, some don't, but ice cream on a stick means plenty of human interest either way. Implicit with enjoyment, this scene might bring to a close a sequence that began at the popcorn stand.

What is kaleidoscopography?

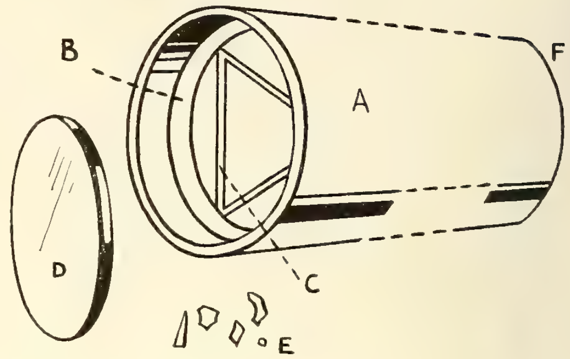
RALPH C. WILDES

PERHAPS you have heard the term, cine kaleidoscopography, before, but at least we had not, so we felt that we were making an original contribution in inventing it! Imposing though the phrase sounds, the process itself involves nothing more than the adaptation of the old fashioned kaleidoscope to the modern movie camera.

Some of the most astounding screen effects of changing abstract designs can be secured with this device, but the full realization of its possibilities comes only when it is used with color film. The effects simply defy all description.

When the device is used to produce title backgrounds, on which the wording will be double exposed, the results are so amazing and colorful that nothing can even compare with them.

In contrast to the exceeding complexity of the designs that it produces, the principal parts of the kaleidoscope are very simple. A small amount of easily obtainable material, a couple of hours and a couple of dollars will equip any cine camera with this fascinating device.



A. Brass pipe of ⅛" stock, 7" long and inside diameter 1⅝".
B. Iron retaining ring or ⅛" spring wire.
C. Nickel plated brass reflectors forming an equilateral triangle and extending to within ½" of the length of the tube.
D. Clear glass disc which is the same diameter as the tube and which is placed between ring B and reflectors C.
E. Broken bits of colored glass placed inside the open ring B and on top of D. Another disc similar to D, but of ground or opal glass, is placed on top of ring B to confine the particles. This is held in place by another ring similar to B.
F. The camera is mounted on the optical axis at this end of the tube.

The simplest type consists of two perfectly plane surfaces of glass or metal. These must be made highly reflective by silvering the outer surface, if they are made of glass, or by nickel plating it if they are made of metal. The nickel plating process is very inexpensive, and it can be done in short order. If one is working with glass, the silver coating must not be applied to the back, as in the case of an ordinary mirror; it must be applied on the upper surface in a manner similar to the way in which a reflecting telescope speculum is silvered.

No matter what method is used for procuring the reflectors, if the two plane surfaces are placed in contact along one of the long edges and are held at any angle which is equal to an even aliquot part of a circle, a complex system of reflections and multiple reflections will take place. These reflections will be equal in number to one less than the number of times the angle is contained in a whole circle. If the angle is sixty degrees, there will be five reflections; ninety degrees, three reflections; thirty degrees, eleven reflections and so on. Of course, the larger the number of reflections, the weaker become those that are more remote.

In every case, the sum of all of the reflections will result in an image which forms a complete visual circle. We must remember that the angle subtended between the planes of the mirrors must be an even fraction of a circle. We may choose ninety degrees, which is ¼ of a circle, or we can select any other even fraction, such as 1/6, 1/8 or 1/10, but we never can use 1/5, 1/7, 1/9 and so on, because the reflections and the subsequent designs are inclined to be unsymmetrical.

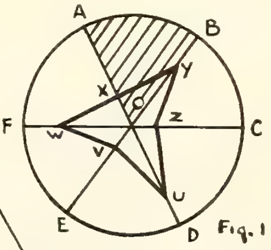


Fig. 1

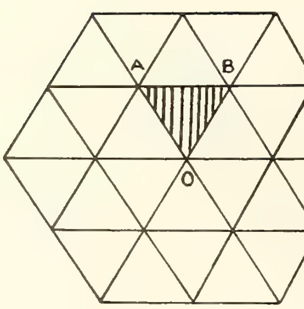


Fig. 2

Let us take sixty degrees arbitrarily. Consider Figure 1. There, AO represents the first reflector and BO the second. If we apply our eye to the opening and look down the length of the reflectors, the angle AOB at the other end, which is of course similar and equal, will be reflected in the mirrors five times and will appear as ABCDEF, with a common center O. If now we place an object, such as a piece of match, at XY, it will be similarly reflected and will assume the composite design XYZUVW. Since the match could be placed in almost an infinite number of positions relative to either of the reflectors or their common radius, it follows that a similarly inexhaustible number of line designs could be formed by such a system of mirrors.

For our purposes, we will add a third reflector across the open side of the angle. For simplicity of construction, it is best to arrange the reflectors in the form of an equilateral triangle, which, having equal sixty degree angles at each corner, will insure symmetrical reflections. The principles remain substantially the same as with the two mirror system. The complex reflections in this case, however, will not arrange themselves around a common center, as with the simpler arrangement. Figure 2 gives the layout and the form of the image, AOBA being the triangle formed by the mirrors.

To construct the kaleidoscope for a cine camera, we first secured a brass pipe, 7 inches in length, with an inside diameter of about 1⅝ inches. This was to hold the reflectors. Three pieces of 18 gauge brass, 6 inches by 1⅜, served for the reflectors. These strips were filed and

[Continued on page 448]

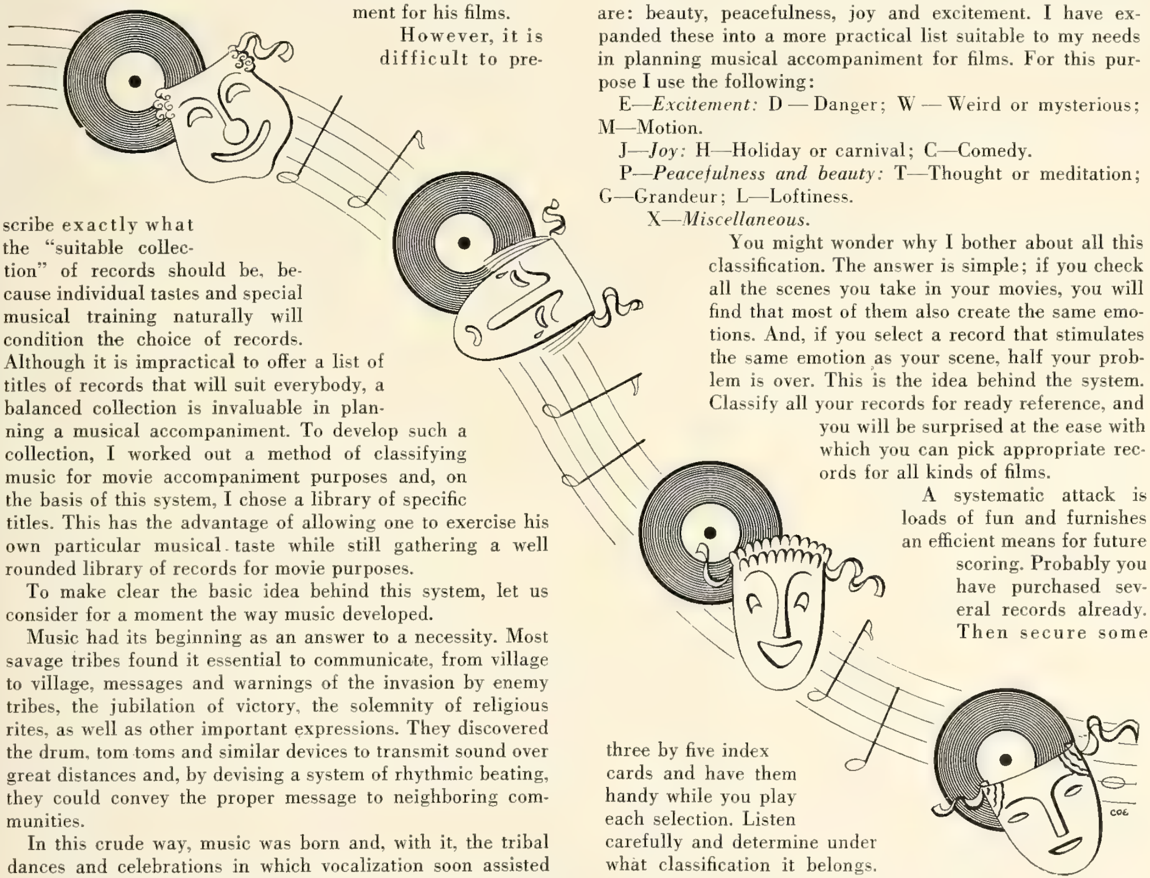
An amazing effect for color titles and trick scenes

A system for scoring films

EDWIN SCHWARZ, ACL

HELPFUL articles have been written on the single and dual turntable systems by which the movie maker can achieve background music and even closely synchronized sound effects without difficulty. It is necessary only to have a turntable with a speaker, a means of fading records in and out and a volume control. Such equipment, plus a suitable collection of records, gives a movie maker an easily controlled musical accompaniment for his films.

However, it is difficult to prescribe exactly what the "suitable collection" of records should be, because individual tastes and special musical training naturally will condition the choice of records. Although it is impractical to offer a list of titles of records that will suit everybody, a balanced collection is invaluable in planning a musical accompaniment. To develop such a collection, I worked out a method of classifying music for movie accompaniment purposes and, on the basis of this system, I chose a library of specific titles. This has the advantage of allowing one to exercise his own particular musical taste while still gathering a well rounded library of records for movie purposes.



To make clear the basic idea behind this system, let us consider for a moment the way music developed.

Music had its beginning as an answer to a necessity. Most savage tribes found it essential to communicate, from village to village, messages and warnings of the invasion by enemy tribes, the jubilation of victory, the solemnity of religious rites, as well as other important expressions. They discovered the drum, tom toms and similar devices to transmit sound over great distances and, by devising a system of rhythmic beating, they could convey the proper message to neighboring communities.

In this crude way, music was born and, with it, the tribal dances and celebrations in which vocalization soon assisted the crude rhythm of the drums. The Pan pipe was later added to effect a series of shrill sounds of different pitches, depending on the size of the pipe or hollow reed employed. With this new tool, melody was added to rhythm, which developed what we might call the earliest form of music.

Later, certain pitches were accepted and others eliminated to form a scale, or set of standard notes, to be used as the lattice work upon which the musical pattern is woven. This was not universally adopted by all races, which explains our inability to play Oriental music on instruments tuned to our standard system. But it was a most important step, for melody is much more effective than rhythm in depicting emotion, and, by combining the two, we have a powerful medium of expression. Finally, harmony was added by using pleasing combinations of tones that increased the number of variations, thus further satisfying complicated human emotions. We can rightly say that primitive rhythm developed into the meter and tempo of our present form of music, that melody creates the basic emotions or theme of the composition and that harmony adds variety and expression by accentuating or modulating that theme to satisfy completely our intricate emotions.

A logical scheme of selection and practical filing

The basic emotions most commonly expressed in my films are: beauty, peacefulness, joy and excitement. I have expanded these into a more practical list suitable to my needs in planning musical accompaniment for films. For this purpose I use the following:

E—*Excitement:* D—Danger; W—Weird or mysterious; M—Motion.
J—*Joy:* H—Holiday or carnival; C—Comedy.
P—*Peacefulness and beauty:* T—Thought or meditation; G—Grandeur; L—Loftiness.
X—*Miscellaneous.*

You might wonder why I bother about all this classification. The answer is simple; if you check all the scenes you take in your movies, you will find that most of them also create the same emotions. And, if you select a record that stimulates the same emotion as your scene, half your problem is over. This is the idea behind the system. Classify all your records for ready reference, and you will be surprised at the ease with which you can pick appropriate records for all kinds of films.

A systematic attack is loads of fun and furnishes an efficient means for future scoring. Probably you have purchased several records already. Then secure some three by five index cards and have them handy while you play each selection. Listen carefully and determine under what classification it belongs. But do more than that. Is it an excellent example of that classification, or is it somewhat indefinite in its effect? For instance, you might have a selection that unmistakably creates a feeling of excitement, with fear or impending danger as the prevailing motive, and, on the other hand, another record that excites the listener, not with fear but with a feeling of joyful anticipation, such as we experience in thrilling sports. Having determined to what category the record belongs, use letters, as suggested previously, to denote the general classification and then allot groups of numbers for the variations of the classifications. The key number is written on the three by five card and the title of the record beneath. On the card, you also can make notes that will assist you in the future. Finally, file the cards under the appropriate heading and subhead, numbering each one within its classification. Thus, the third card under the heading, "Grandeur," would have the key number "G-3."

Sometimes, selections are not uniform throughout but change several times in emotional

[Continued on page 454]

United Artists

Fritz Lang (center) directing a scene in "You Only Live Once"

A film artist's way

JAMES SHELLEY HAMILTON

Report from Fritz Lang, a director who really creates

FRITZ LANG has more authority than any theorist when he talks about what is art in the movies, because he is one of the creators from whose work the theorists derive their rules and regulations.

Creators are likely to ignore formulas. They know the rules, but they break them when it suits their purpose, or they make new ones. It is the critic, coming along afterward, who does the analyzing and who formulates the principles, making a kind of dissection very like that which an anatomist performs on a body.

The critic can analyze a movie and make a pretty fair diagram of what the movie maker has used in his process of creation, noting what is effective and what is not, and arriving finally at a useful approximation of what good movies are. But these diagrams have to be revised continually because of the new things that new movie makers put into their work—things born of the life principle of which only the creators know the secret, things that critics can discern only after the work has been set before them.

Fritz Lang is one of the creative directors of the theatrical movies who do not imitate others nor go on imitating themselves. His career has been a continuous advance, never a mere repetition of his own success. He has left classics along his course, but always he has pushed ahead to something different. He has a rare background for a movie director. The son of a Viennese architect, educated in the College of Technical Sciences and the Academy of Graphic Arts, he might have turned out to be anything, from a brilliant mathematician to almost any kind of artist—painter, sculptor, musician, writer. He is gifted in all those directions. To that natural equipment he has added what comes from seeing a lot of the world, its different places and different people, not only with his eyes but with his understanding.

Toward the end of the war, recovering from wounds received in the Austrian army, he tried his hand at scenario writing, and Erich Pommer, when the war was over, gave him a job in a studio, first as writer and then as director.

He became one of the leading figures in the German film when the German film was at its greatest. He made *Destiny*, a romance of fantasy, with Death and a girl, who wanted her lover back from the grave, as its chief characters. Then came *Dr. Mabuse*, a melodrama of gamblers, spies and thrills, which he used as a basis for another picture, and a better one, six years later. After that came his Niebelungen film, *Siegfried* and *Kriemhild's Revenge*, in which he recreated the myths of the ancient German heroes in the forms they were before Wagner shaped them into his operatic version, thus tapping a new source of story material and bringing the film spectacle to a new richness and picturesqueness. Then he did *Metropolis*, a super spectacle of an entirely different kind, a story of the future, with stupendous settings and a fantastic struggle between rulers and oppressed people, in which a woman, created by machinery, played a leading part. *The Woman in the Moon* reached about the limit in its combination of mechanical realism and fantasy. This was a story of a trip

Metro-Goldwyn-Mayer

Shot from "Fury" where angle shows a person's viewpoint

to the moon in a giant rocket, with adventures such as H. G. Wells might have imagined in a strange lunar world. His last German film, except for one which the new regime in Germany suppressed, was the magnificent study of a murderer, called *M*, which combined the thrills of a detective story and a unique man hunt with a subtle probing into the psychology of a pathological killer.

After that, Lang went to England and made *Liliom*, and then he came to America, where he intends to stay. He has already taken out his first citizenship papers. He was here nearly two years, studying the country, before he made a picture. Then came *Fury* and, last of all, *You Only Live Once*, both of them much more concerned with social questions than his earlier work, and both of them surprisingly American for anybody to have made without a lifelong background of America.

A mere glance at this list of films shows clearly that Lang is a man who is continually growing and progressing. He has never been content to repeat himself, and he is constitutionally incapable of staying in a groove. His mind is too much alive to be satisfied long with just one idea, and he is independent enough—and has prestige enough—to insist on doing only things that interest him. Since *Fury* had its great success, he has been urged repeatedly to do something else along the same line. He says, "But I can't go on making lynching pictures!"

Lang is a man in his forties, who looks as if he might be younger, and the most noticeable thing about his appearance is that he wears a monocle so deeply embedded in the flesh around his eye that it looks as if it had grown there. He talks eagerly and earnestly, with a kind of humor that seems languid but which is an odd combination of warmth and sharpness. He is a tremendous realist about the business of movie making, and the other side of his practical realism is an equally vigorous idealism that keeps his artistic aims alive and potent. His way of saying things is impossible to repeat without a dictaphone, and this report of his ideas has to be in the reporter's words, not in Lang's.

Nero-Film

"M" unites thrills with a very subtle psychological study

First of all, the fundamental business of art lies in its relation to life, and in its power, whatever means it uses—literal or symbolic—to bring the onlooker closer, in understanding, to life. After so many centuries of man's attempts in this direction, in the movie, he found an invention that could bring people closer to things, and in more aspects, than any other medium. Movies are more like plays than they are like anything else, and Lang is fond of using that effective illustration of the stage as a room through whose fourth wall the audience eavesdrops upon what is going on there.

The movie camera does away with all walls and all rooms; it becomes the roving eye of the spectator, a disembodied eye, which can go anywhere and look from all angles, near enough to observe the significant curl of a lip or grip of a hand, far enough away to encompass a whole battlefield or a panorama of Himalayan mountains.

This is what makes the movies different from the form of art that they are most like—the play acted on a stage. In the movie, the spectator ceases to be a mere spectator, sitting in one immovable spot and seeing things always from the front side, but instead he becomes a part of what he is seeing, a sharer in the action and sharer in the motions of the actors. Thus the movie director can create a world of his own that could not possibly exist on the stage or anywhere else.

Walt Disney's cartoons are a perfect example of this; not in books, in painting nor on a stage could the creatures of the Disney imagination, which seem so much alive with their special kind of life, possibly be brought into being. These cartoons, which have nothing to do with actuality, are an abstract version of the sort of thing that the movie director can do with actual things caught, in the form in which they actually exist, by his camera.

The camera can go practically anywhere. It can identify itself with any character, seeing things as he sees them, from a close view of a man who is talking to him, with all the details that such closeness can reveal, to the exciting or terrifying sensations of dashing along in a racing automobile or falling from the sky in a parachute. It can shift instantaneously from one character to another, from place to place, from near to far.

This universal movability of the camera is the movie director's greatest tool, and, when the camera has done its mechanical part, the director's creative part comes in. He can take the scenes his camera has caught and put them together to get any effect he wants. By cutting up the film to just the right lengths and splicing them together so that the pictures move along with just the order and speed he wants, he can make you feel, for instance, that you are driving a car. He can make you believe that you are going at a terrific rate, with the road rushing back from under you, that some obstacle

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A "cuff" continuity

EPES W. SARGENT, ACL

Picking plot out of the air yields well tailored film

"JOHN-EE — be careful!" screamed his anguished mother as Johnny Benson precariously trod the gunwale of the rowboat while his father trained the 8mm. movie camera on his progress.

Johnny, startled, lost his balance and fell with a splash into the water, while his Dad still kept the camera trained on him. But the water was merely a tidal puddle, left by the receding waves beside the beached boat, and no real harm was done. Johnny's second best suit was promptly removed and laid upon the sands to dry, while he was wrapped in the automobile robe to serve as the subject for another shot.

"Great stuff," exulted the senior Benson, as he rewound the camera. "Too bad it isn't for a play."

"Let's make it into a picture," suggested Hank Peters, who was Bill Benson's best friend and chief adviser, by virtue of having been with the old Vitagraph in 1908.

"But I have no script," responded Benson. "You know darned well that you can't make a play without a working script." He regarded Peters with suspicion. He thought Hank knew all about pictures, and here he was suggesting a picture without a script, when all the Benson cinematic literature insisted that the carefully written script be the first step in any production.

"Cuff it," urged Hank. "That's what we used to do at Vitagraph in a pinch. Shoot sequences and write the story when you have time. Man, I've some some nifty stuff made that way. Just on the cuff."

Bill regarded Hank with hurt surprise. "Everybody says a script is vitally necessary to good production," he parroted, "and anyhow I always understood that 'on the cuff' meant something that didn't cost much."

"That's one definition," agreed Hank, "but back in the old days when a director faked a story on the spur of the moment, he was supposed to write the scenes on his cuff as he made them, although any good director could keep the setup in his head. He just shot stuff, being careful to get full sequences, and he built them together afterward.

"Now here's an idea. It's Johnny's birthday, and the whole darned family is taking him to the shore for a treat, same as they always horn in on his trip to the circus. Johnny gets into all sorts of trouble and takes the count, but they all feel that he had a wonderful time. Shoot most of the stuff here at the beach, and fill in with a beginning and an end next Saturday. You go ahead and shoot, and I'll come over and show you how to join it."

Rather dubiously Benson nodded his head, and when Johnny's linen suit was properly dry—which did not take long — they went ahead, Hank suggesting other scenes, always mindful of the necessary provision of closeups and medium shots to give variety to the more distant views.

Harold M. Lambert from Black Star

A scene as simple as this could form a basis of a plot

There was a series of Johnny being belabored with a cane when he tried to crawl under the tent of a side show, pictures of Johnny with a "hot dog" in each hand (his careful mother permitted him to eat only one). There were scenes of him with a pair of ice cream cones, frozen custard and even "blintzes."

Johnny fell getting off a merry go round horse, he came in, a wreck, after a wild ride on the steepest roller coaster, he was chased for a block by Baboo, the man eating cannibal, (who spoke a Harlemesque dialect and was glad to play the rôle in consideration of fifty cents) and he failed to ride the bucking mule in the amusement park's open air circus. Benson shot to the bitter end of his second hundred foot reel and sent the film off to be processed.

When it came back, Hank Peters came over and made what he called the rough cut. He rearranged the various sequences in what appeared to be their proper progression. His main idea seemed to be to build up the series to the fall into the water, which was the outstanding event. He ran the collection through the projector a couple of times, thought hard for the duration of a glass of beer, then briskly mapped out the additional scenes. These were comparatively few, but necessary to make the story. They tied the film together and established the background of the little plot.

One showed the family stowing away in the trusty car, another was a closeup of Johnny, all delighted anticipation, the usual flurry of a start and then a comedy moment, when Dad had trouble starting because he had forgotten to throw the ignition switch. Then came a jump to the arrival at the parking lot at the beach, which had been made at the time.

Next, to end the picture, the car was turned around, and Johnny, wrapped in the rug which figured in the episode of him tumbling into the water, was carried into the house. The final sequence was a scene of Johnny in bed, a flash to a bedside table loaded with medicine bottles, a close shot of the family doctor assuring the mother that Johnny would be as good as new inside of a week and a final shot of Johnny weakly waving away an ice cream cone.

These pictures were cleaned up the following Saturday and then were edited. Finally, the "rough cut" was tightened up by the removal of excess film, and the result was *Johnny Goes to the Beach,* a 218 foot picture. It was brightened with smart titles, the main title having been superimposed on an eight by ten photograph of the beach, that Peters picked up at a local photographer's. It's one of the stars of the Benson repertoire and it's in perennial demand.

Working from the carefully prepared script is always intelligent. Often it is essential, particularly in the more ambitious efforts, but there is no rea-

[Continued on page 449]

Marvin Breckinridge

Study shadows in a scene to find the type of lighting

Kodachrome today

HARRIS B. TUTTLE

A summary which offers the latest advice for color

IN THE past two years of color filming with Kodachrome film, much has been learned about the behavior of colors, about exposure and the characteristics of light. Improvements have been made in the film and in its processing. However, the advantages of this knowledge and these improvements do not seem to be reflected completely in the quality of pictures made by many amateur movie makers today.

Failure to estimate the exposure correctly is a noticeable fault that still persists in amateur movies. While exposures on Kodachrome film must be judged more accurately than in black and white work, there is really no good reason, with present day exposure aids, for spoiling more than ten feet out of every ten rolls. A simple Kodachrome exposure guide is available at all cine dealers for ten cents, and it will render almost perfect exposures if it is followed carefully. To use it, one has only to match the existing light conditions with the sky chart at the bottom of the guide, make the necessary adjustments for light or dark colored subjects and read the proper lens opening to use, at the top, above the circular dial.

Since 16mm. Kodachrome was announced in the spring of 1935, its speed has been more than doubled, so that the present film is a whole diaphragm stop faster. The basic exposure, when the film was first placed on the market, was halfway between *f*/5.6 and *f*/8 for bright sunlight; now it is halfway between *f*/8 and *f*/11.

The use of half stops may have been somewhat confusing to many because the recess marks on some cameras allow the diaphragm pointer to come to rest at fixed stop marks on the calibrated scale. The pointer can, however, be placed midway between the markings in most cases. Most cameras were originally designed for use with black and white film. Black and white film, together with its great latitude and the advantage of automatic printing in processing, requires changes of full diaphragm stops to take care of significant changes in light conditions.

At the present time, Kodachrome does not have the advantage of black and white latitude and automatic printing, so that half stop differences in exposure make as much difference on Kodachrome as full stops do on black and white film. Therefore, where the exposure guide recommends half stop changes, for dark and light colored subjects, time of day and year, and full stops for side and back lighting, the best results always will be obtained when these recommendations are all observed very carefully as one shoots Kodachrome.

Many amateur filmers are ignoring these simple factors, with the result that light colored objects often are on the overexposed side and dark colored objects are on the underexposed side. Side lighted and back lighted subjects are also often slightly underexposed. About one full stop larger should be given to side lighted subjects (when the sun is at about ninety degrees in reference to the camera) and two stops larger to back lighted subjects (when the sun is at 120 to 180 degrees in reference to the camera).

The exposure guide is calibrated for normal subjects composed of light, medium and dark colors, flatly lighted (sun at the back of the camera) and a camera speed of sixteen pictures a second.

With dark or light colors, side or back lighting, when filming early or late in the day, or during winter months, or when using faster camera speeds, some adjustment in exposure must be made from that indicated by the guide.

Since nearly all instructions on lighting and exposure for Kodachrome have recommended a flat lighting, many cameramen never have tried using side or back lighting. While it is true that those who are inexperienced in handling exposures with different types of light will obtain the best result with a flat lighting, it is also a fact that many pictures would have been better had a side or back lighting been employed.

The conditions suitable for each type of lighting might be outlined thus: when the subject is high in color contrast, containing a number of bright, saturated colors, use a flat lighting. When the subject is low in color contrast, the colors being all of one intensity or composed chiefly of pastel shades of color, then a side or back lighting will improve the photographic color quality of the picture.

Color portrait closeups filmed in sunlight are best when made either early or late in the day. Midday sun will cast strong shadows of the eyebrows, nose and chin, rendering harsh, spotty portraits. When the sun is at an angle—from eight to ten in the morning or from three to five o'clock in the afternoon—it is low enough to light under these projections, thus

Orville Snider from R. I. Nesmith and Associates

Here a reflector has lightened the shadows in the face

rendering a softer and more evenly illuminated picture.

The best portraits are made either in the shade or with back lighting and reflectors. When made in the shade, a suitable background should be obtained—if possible, one darker than the subject. One must select the proper exposure, which would be two to three stops larger than that indicated by the exposure guide for the same subject out in the open.

When back lighted portraits are filmed in sunlight, a reflector, made of white cardboard, white sheeting, or some similar material, should be used to reflect some sunlight on the face. Care should also be exercised to see that the lens is shielded so that the direct rays of the sun will not strike it. Otherwise lens flare would be produced and the picture quality would be flattened.

Last year, another type of Kodachrome film, Type A, was placed on the market for use with the Photoflood type of lamp. Before this, to obtain the proper color balance in interior pictures on the regular daylight Kodachrome film and with artificial light, it was necessary to use a filter, which has an exposure factor of 4x. Pictures made on daylight Kodachrome exposed by Photoflood illumination without this filter would be too reddish on projection. Type A Kodachrome film was designed to overcome this difficulty and is specifically color balanced to match the Photoflood type of lamp. It is extremely blue sensitive because of the excess of red light present in Photofloods. Therefore, when it is used with Photofloods during the daytime, all daylight should be excluded from the room. If daylight, which is much bluer than artificial light, is present, it will cause a duo color effect. The highlights and middle tones, which are lighted by the artificial light, will be rendered satisfactorily, but the shadow tones will reflect the blue daylight strongly and will appear on the screen with a bluish cast.

No filter is necessary when the Type A film is used with Photofloods. However, if Type A film is exposed in daylight, an orange filter, known as the daylight filter for Type A film, must be employed. This filter does not require any additional exposure with daylight, whereas, when daylight Kodachrome is used with the proper filter and Photoflood lamps, an increase in exposure of about 4x, or two diaphragm stops larger, is required. Some movie makers use nothing but the Type A Kodachrome. In this way, they are always loaded for artificial light pictures and, by attaching the orange filter, they are prepared to film in daylight with no increase in exposure.

These two filters and the haze filter are the only ones used with Kodachrome film. The function of the haze filter is sometimes misunderstood. In black and white photography, we think of a haze filter as absorbing or penetrating visible haze. The Kodachrome haze filter is really an ultra violet light absorbing filter, and it filters out only the ultra violet light which would affect the top layer of Kodachrome film and which photographs as if it were a visible blue violet.

Since we cannot see ultra violet light, it is a matter of conjecture for the most part as to when the haze filter should be used. It does not penetrate visible haze, smoke or vapor. It is useful, however, in making pictures in high altitudes, the tropics, aerial photography, snow filming or on dark, overcast days. Under these conditions, there is usually more ultra violet light present than normally. Some color workers leave the haze filter on the camera for all pictures. There is no serious objection to this, and no damage will result in the color rendition of scenes where it normally would not be used.

Recently, in examining several thousand amateur Kodachrome films which had been sent in for processing, it was noticed that one of the most persistent faults in the case of both 16mm. and 8mm. films was too much and too fast "panoraming"—which, incidentally, has for years been a common fault in making black and white movies.

The best rule is never to "panoram" on stationary subjects, such as buildings, scenic vistas and people who are standing still. If you must "panoram" on such subjects, move the camera *very* slowly and steadily from left to right and do not "back track" over the same ground by swinging the camera back to the starting point.

It is justifiable to make panorama shots of moving objects, such as boats, trains, racing horses, etc., and such shots are very effective if the object of interest is centered in the camera field at all times. The blurred background is not noticed because the attention is centered on the moving subject. However, if the subject is half in the frame and half out and if the camera follows the motion erratically, sometimes jumping ahead and sometimes lagging behind, the effect is ruined.

Never "panoram" with a telephoto lens and, if possible, use a tripod. If a tripod is

[Continued on page 451]

© G. A. Douglas from Gendreau

A near shot like this is dramatic in color sequences

Saving SCRAP *heaps*

ERNEST W. PAGE and WILLIAM A. PALMER, ACL

Fechner from R. I. Nesmith and Associates

All scrap scenes of sports could be gathered in a reel

NINETY EIGHT point something percent of movie makers have a potpourri of old films and odd shots stacked away on a shelf. The remaining few have either acquiesced to a perennial demand on the part of their wives to "clean out that closet", and have regretfully thrown their scrap film into the fireplace, or they actually have carried out their resolution to reedit the old material and to transform it into presentable reels.

But the great majority of movie makers still have some of their most valuable scenes wound loosely on a small reel—isolated orphans, separated from the proper environment of related scenes, either because a plan was not completed or because they did not fit a carefully edited continuity. They are too short to project, yet too valuable to throw away. It is with this problem of salvaging the scrap heap that we are concerned.

It is first necessary, of course, to take an inventory of the stock. We begin by itemizing each scene, noting its subject, its length and its quality. The quality may be conveniently designated by a grading system, *A* meaning excellent, *B* good, *C* mediocre and *D* very poor. The scenes in class *D* may then be thrown away, for probably they will not adorn any reel and will only clutter up the shelves for another year. The remaining shots will be used according to their grade.

The next step is to classify the scenes under various headings. These headings obviously will vary with the material at hand, but they may well be such broad designations as *Family, Sports, Travel, Scenics* and *News*.

We then decide on a new continuity, theme or arrangement; assemble the scenes in that order; prepare and insert the desirable titles; and, behold, the scrap heap has emerged in fine clothes!

The most difficult step is to decide what to make out of the scenes after we have classified them. Here are several ideas, offered with the hope that one or two of them may be useful, or that they may bring to mind other ideas for subjects.

Under the heading of *Travel*, you may find that you have quite a collection of scenes taken on various trips—some shots made at Niagara Falls, two at Washington, D. C., several scenes of the New York skyline, one shot of your relative's home in Buffalo and two rolls of film taken on your last summer's trip through Pennsylvania.

The tie up scenes for such an assembly might consist of some interior shots showing the family gathered around a table under a lamp, looking at a map of the northeastern states. One of the group smiles in a closeup and says, "*Do you remember when we went there?*", and points to the spot on the map marked Niagara Falls. After each closeup of the map, with a finger pointing to the location, follow those scenes which were taken there. Finally, somebody rolls up the map and says, "*But we're glad to be home!*", and the end title closes the reel. Such tie up or continuity shots are easy to make, and it is surprising how well they can be fitted in with the old material.

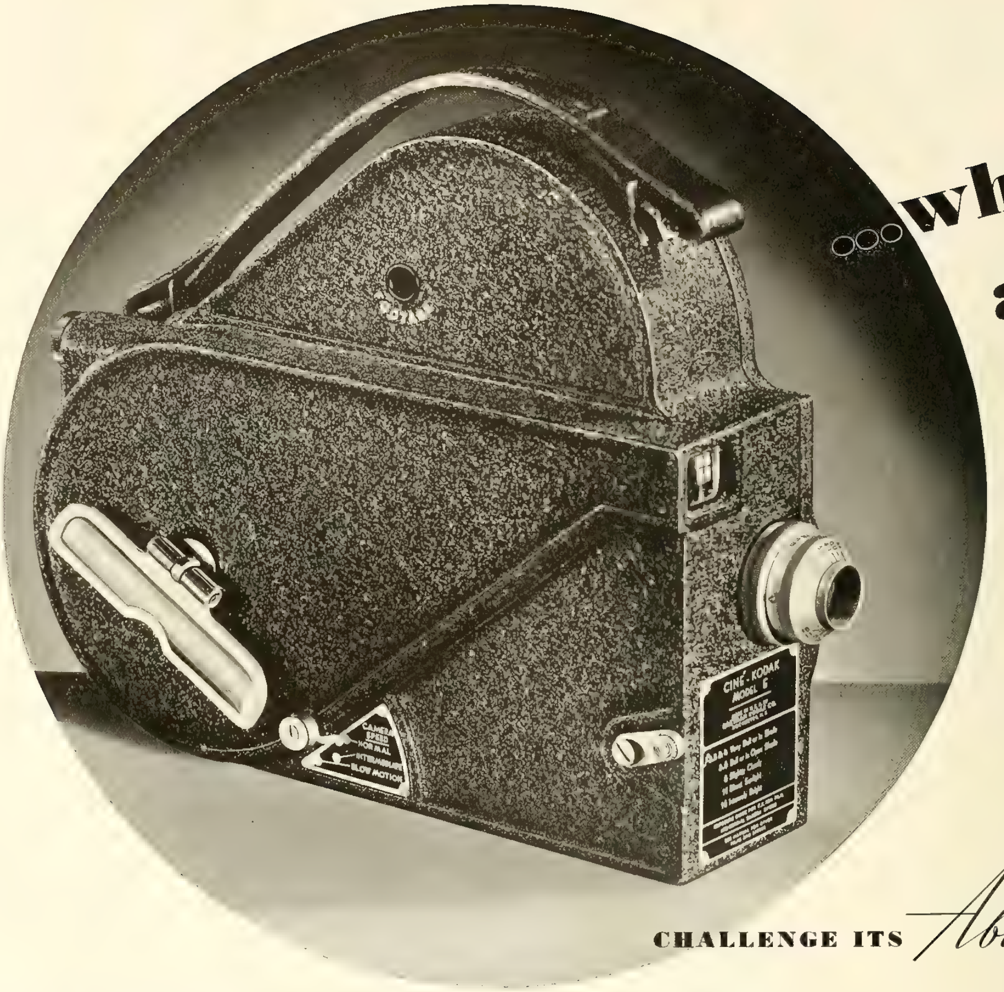
Since the first and final impressions of such a reel are the most lasting, it is always worth the effort to make attractive opening and closing titles. Most amateurs shy at the prospect of making titles with moving backgrounds, but they are so simple to make and so effective that we do not hesitate to suggest them. For example, if a railroad is near, why not take ten feet of a train approaching, speeding by and leaving in the distance? Then rewind the ten feet in a dark room, expose the first seven feet on some white letters, *Travel Memories*, the remainder on a *The End* title. This train moving behind the two titles, coming toward the camera for the first and leaving it for *The End*, is a most effective background for the opening and closing captions of a travelog.

It may be that your collection of odd shots contains a number of scenes of animals, of mountains or of running water. Perhaps there are twenty scenes showing ships and sailing vessels of all descriptions. With such collections, you may follow out a theme in some such manner as this:

The title, *Boats!*, appears as if painted on the side of a canoe or a gigantic steamer. The first scene shows a great passenger ship coming to dock or steaming out of the harbor. Personifying each boat, we say, in titles, *The* S. S. Levinia *may be Queen of the Sea, but here is King.* The king turns out to be one of Uncle Sam's warships. *And here is a tramp!* introduces a ship unloading its supply of lumber, while *And who doesn't want to take a rest once in a while?* precedes a scene of boats in dry dock. The boats continue to get smaller, as the film progresses, and we see the tug, the sailboat, the canoe and, for the closing scene, a small child sailing his toy schooner. It may be that you will want to go out with a few feet and take some additional scenes to fill in the gaps in the continuity. It will be well worth it!

More than once, films have been made to fit a certain popular bit of verse — *Trees, The Old*

[Continued on page 452]



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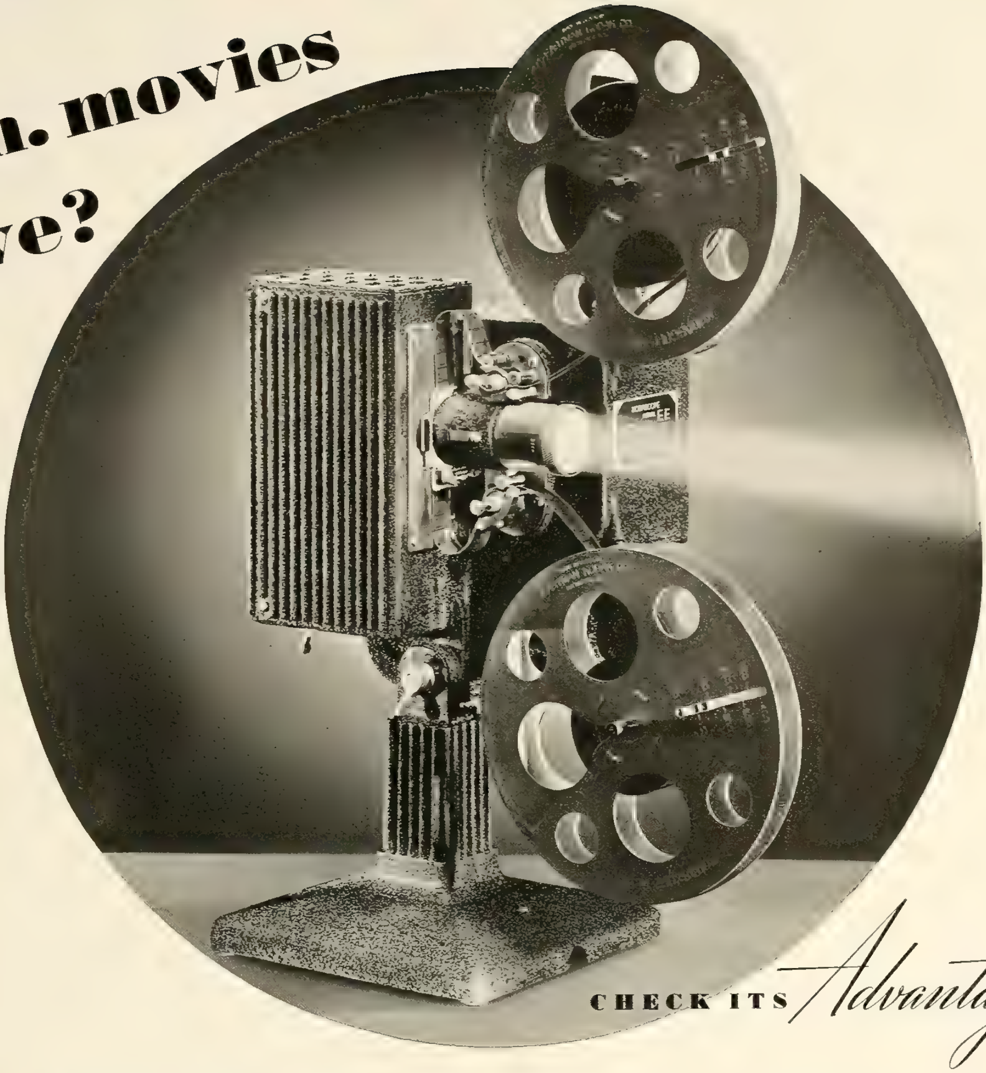

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ANY, ROCHESTER, N. Y.

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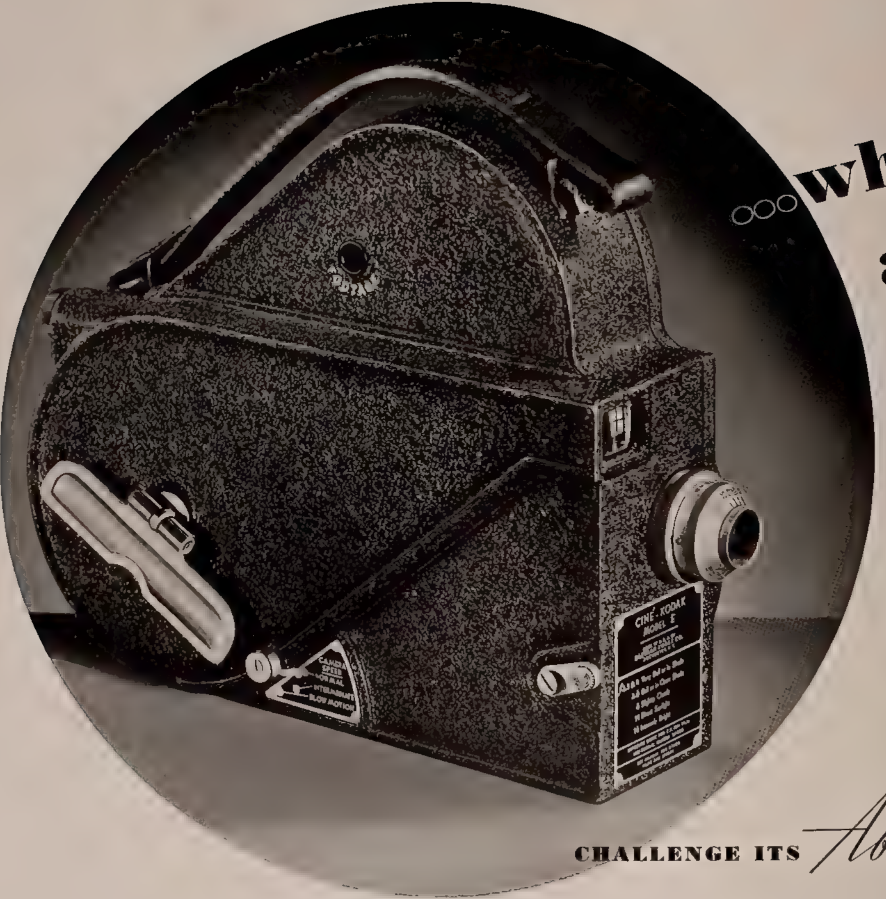

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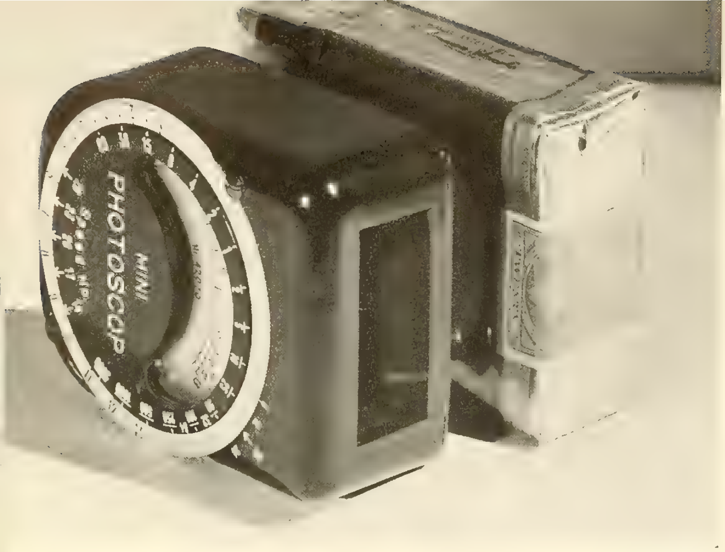

Photo Utilities

Mini Photoscop is new, compact and easily read meter

News of the industry

RUSSELL C. HOLSLAG, ACL

Answers the query "What's new?" for amateur and dealer

8mm. title frames ■ A handy and versatile device for users of 8mm. cameras, who wish to photograph their own titles, is found in the new titlers recently announced by Hollywood Cine Film Distributors, 1431 North Highland Avenue, Hollywood, Calif. The device carries a centering easel for title cards and a supplementary lens on an upright member, which produces, on the film, a sharp image of the title. Models may be had to fit Univex and Bell & Howell 8mm. cameras.

Film aids library use ■ The two reel silent 16mm. film, entitled *Found in a Book*, recently has been released for general distribution by the Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill. This unusual film was produced originally by the Library School of the University of Illinois, and it tells a story which concerns the correct and efficient use of the regular library facilities. The story involves the efforts of two students to gather material for a theme; one succeeds quickly by obtaining the aid of the library, while the other attempts to draw upon his own imagination, with indifferent results.

Color in Italy ■ By a special regulation, it is now possible for tourists and visitors from the United States to shoot Kodachrome movies in Italy. There is, at present, no Kodachrome processing laboratory in Italy and, since Italian authorities require the inspection of all motion picture films taken out of that country, formerly travelers had to be content with black and white records. Those who now desire to make Kodachrome pictures in Italy may apply to the Italian Tourist Information Office, Rockefeller Center, New York, where they will be given a letter to the proper authorities at Rome. After the film has been exposed, it should be delivered to the designated official, who will forward it to Rochester for processing. The processed film will be returned to the Italian consulate in the United States for inspection and then mailed to the owner in the United States.

New title catalog ■ A new brochure, *Titles by Park Cine*, describing and illustrating many new and original types of titles and backgrounds, has been prepared by Park Cine Laboratory, 1250—51st Street, Brooklyn, N. Y. Here, one may see the many kinds of printed, hand lettered, stock and art titles which this long established firm supplies to the substandard field; in fact, this booklet should prove a valuable reference to any movie maker, to whom it will be sent on application to the above address.

Raven ■ A new offering of a finished line of projection screens is made to MOVIE MAKERS readers this month in the Raven Haftone series, manufactured by the Raven Screen Corporation, 137 East 25th Street, New York City. These screens incorporate a patented reflecting surface which is highly efficient and which is said to produce a screen image of great detail and to impart an unusually pleasing quality to the picture. The screens are of the cabinet type, sturdily constructed and easy to erect. A particular feature of the type of surface used in these screens is their ability to withstand a thorough washing with soap and water, should the surface become soiled. The Raven Duplex Model may be erected to give a square or rectangular picture, as desired, a good feature where the screen is to be used for the projection of "stills" and movies both. These screens are available in nineteen sizes, up to eight feet wide. A new catalog, featuring these and other screen products of the company, is now being prepared and will be sent to all who request it from the home office of the firm.

Exposure meters ■ Joseph M. Bing, ACL, whose collection of light measuring instruments has aroused general interest in the photographic industry, has made extensive research into the history of photographic light determination.

"The past still lives in exposure meter design," said Mr. Bing recently, "and our latest achievements bear a direct relationship to the earliest efforts." Elaborating this thought, Mr. Bing continued.

"Photographic exposure depends upon the opening—that is, the stop—through which light reaches the sensitized emulsion and the time during which it is admitted. Stop and time are correlated to effect the exposure. In cine cameras, the so called taking speed, or number of frames a second, is directly translatable into exposure time for each single picture and is dependent upon the open shut-

[Continued on page 460]

Recently enlarged shipping room of Craig Movie Supply

Arrow Studio

Closeups—What filmers are doing

BACK from our own vacation and faced with another fifty weeks of bread winning, a trip we like to think of is that planned by James M. Elefanio, ACL, of Fort George Wright, in Washington. With two other men, he is setting out across the Pacific for Pitcairn Island and Rarotonga, of the Cook Islands group, armed with two 16mm. cameras and several thousand feet of film. Some really educational studies of these islands are the intent of Mr. Elefanio and his party, but we hope he won't overlook the inescapable romance of the great Bounty legend, centering on Pitcairn.

JUST in from France, and on his way to a grand tour of the United States, was Luc Fauvel, first prize winner in a recent contest for amateur films conducted by Etablissements Emel, camera manufacturers of Paris. M. Fauvel's winning film, *Vieille France*, is a 200 foot, 8mm. documentary reel of the life of an aged Norman peasant woman, marked with a sincerity of treatment and depth of feeling all too rare in personal movie making. Following his tour of America (the tour being the prize), M. Fauvel will return to England as a student at Cambridge University.

TOO late for last month's MOVIE MAKERS came the fine news that J. Kinney Moore, ACL, of Los Angeles, Calif., took first award in the recent M-G-M amateur movie contest, thus, with Charles J. Carbonaro, ACL, of New York City, who took second, keeping top money within the League's family. Third place, we understand, went to Richard H. Lyford, of Seattle. Mr. Lyford should be remembered as the producer of *The Scalpel*, a spine chilling place winner in our own Ten Best films of 1936. The name of Mr. Moore's contest opus was, with modest assurance, *Prizewinner*!

FROM our Club Department comes the report of an addition to the Club Film Library of which the League is particularly proud, since it is almost entirely a product of the headquarters "family." This film is *The Lake*, a 400 foot, 16mm. scenic, first produced in silent version a number of years ago by Russell C. Holslag, ACL, then technical consultant of the League, now advertising manager of MOVIE MAKERS. In its present form, *The Lake* comes to us newly edited in a sound on film version and accompanied with a musical score especially adapted to its moods by Mr. Holslag and by the composer, Enzo Pascarella, who is in turn a brother of Gabriel Pascarella, head of the League's mailing department. The score, *Lyrica*, originally written by Enzo Pascarella as a violin solo, is played for *The Lake* on piano, cello and violin by the Pascarella Trio, noted New York string ensemble.

Gabriel Pascarella

Pascarella Trio recording musical score for "The Lake"

IF YOU have any apple, cherry or lemon meringue pies you want to carry safely to the next church social, you'd better write to the Eastman Kodak Company, in Rochester, and ask for a price on their popular line of "pie containers." It took the good housewives of the Middle West to discover this use for 35mm. film cans, but *Kodak*, a magazine for Eastman employees, reports a pretty regular trade in the item now for just that purpose. Right here in New York City, a friend of ours was browsing around a section largely inhabited by Syrians, and he finally bought a box of their bright candies for his youngster. Found them packed in a 16mm. laboratory film can. The label still read, "Non Inflammable."

"Prizewinner", film by J. K. Moore, ACL, that won a prize

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Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

For Berkeley ■ Studies of still and cine photography comprised the program of a late meeting of the Berkeley Amateur Motion Picture Club, in California, according to the report of Muriel Atkinson, secretary. In the still field, Lester Williams and John Corbett, respectively, presented discussions and demonstrations of work with Dufaycolor and Kodachrome slides. In movies, Dr. Kenneth E. Palmer, ACL, screened *Kellogg Horse Farm* and *Catalina Islands*, 16mm. Kodachrome, while Dr. Uriel Smith, ACL, rounded out the evening with *Inland Passage to Alaska*, 16mm. monochrome.

Winnipeg prints ■ *Moviecraft News*, a monthly official bulletin, recently has been initiated by the Winnipeg Cine Club, in Canada. Club president W. R. Lawson is first editor. In response to popular demand, this group is sponsoring a second contest for amateur films, which will be unlimited in subject matter and open to all movie makers in greater Winnipeg. Entry forms and announcements are being distributed with the cooperation of local cine dealers.

Los Angeles listens ■ The tricks of travel filming and the technique of title making were subjects of discussion at a recent gathering of the Los Angeles Cinema Club, held at the Eastman Auditorium. Ray Fernstrom, a professional cinematographer, led the first discussion, with the latter being presented informally by members of the club. James H. Mitchell, ACL, now serves the club as acting secretary and treasurer, following the recent resignation of Dr. A. Freebairn.

S. I. chooses ■ New officers for the coming year of club activity were elected by members of the Staten Island Cinema Club, at their late annual business meeting, preceding the summer recess. They are Frank E. Gunnell, ACL, president; Dr. F. W. Brock, ACL, vicepresident; Herman Andresen, ACL, treasurer; Edward W. Wilby, ACL, secretary. Serving with them on the board of governors are F. D. Koehler, jr., ACL, and George T. Smith, ACL. Featured on the closing program were *The Nation's Capital* and *Yellowstone*, recent travel studies by Mr. Gunnell, and a series of members' films for clinical screening.

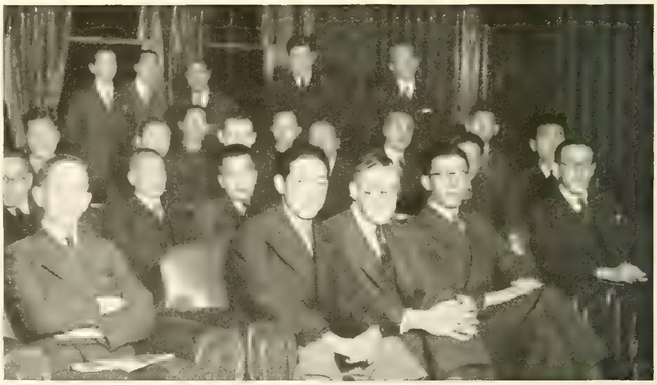
In Curaçao ■ *H-2-O* and *The Launch of the Queen Mary*, both from the League's Club Library, were the leading items for study on a recent program of the Nederlandsche Smalfilmliga, ACL, according to secretary C. H. Veltkamp, ACL. The latter reel, he reports, was of particular interest to English members of this colonial club, since it includes pictures of the late King George V and of Queen Mary. Both films were presented later by the club at a meeting of the Children's Union.

Montreal Bell ■ Recent gatherings of the Movie Group of the Bell Camera Club of Montreal, Canada, have featured a screening of travel films by R. Rae and a talk by Ernest Rawlings on filming fundamentals. Present officers of this service club are J. V. Waddell, president; L. Strachan, vicepresident; Mr. Rawlings, secretary.

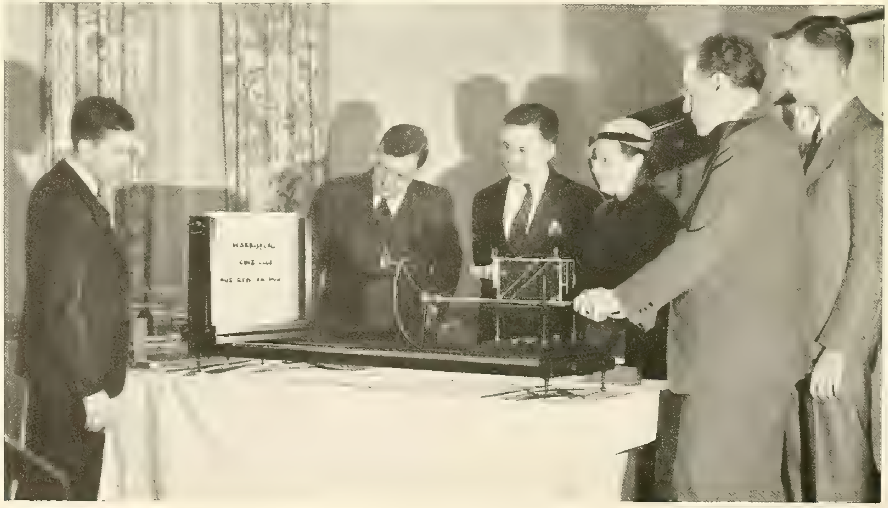
Manchester plans ■ The success of its film on sewage disposal, made last year by the Manchester Film Society for the city government, has persuaded that veteran English group to an ambitious program of documentary reels on the civil services. Already completed is *Miracles Still Happen*, a 35mm. sound film for the Manchester Children's Hospital; this picture has run into more than a dozen prints. Now before the cameras are a color record of the city park and a study

[Continued on page 454]

Cherry Amateur Movie Society



Harrisburg (Pa.) Cine Club



Above, filmers meet in Tokyo, Japan; below, Harrisburg Cine Club

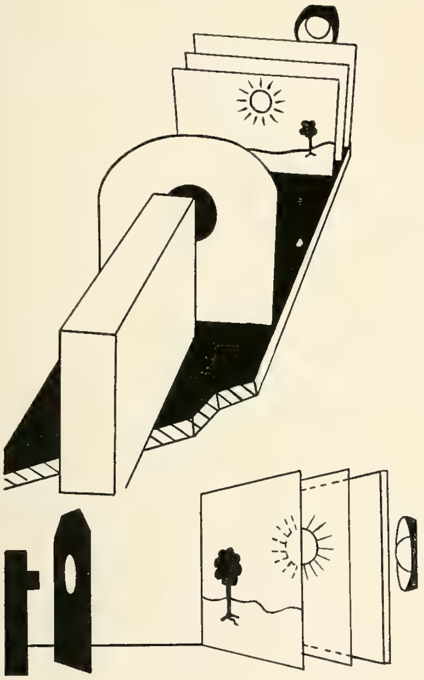
Animation made easy

F. C. HOUGHTON, ACL

SIMPLE animation can serve a wide variety of purposes in amateur and substandard industrial filming. Very helpful indeed are such scenes as the outline of a car following the path of travel on a road map, the growth of a straight line to represent production increase, or, perhaps, a picture of the sun rising behind the landscape to indicate that the record of the family outing begins at dawn. Brief shots, such as these, may save many scenes of normal footage and, at the same time, drive home a point with a forcefulness impossible otherwise.

The trouble is that, ordinarily, even the most simple animated cartoons are not at all simple to make. They usually are produced by photographing individually a great many drawings, each one representing a slightly different position in the moving parts. Obviously, such a procedure is complicated and burdensome for the average filmer, and it is extremely expensive if one goes to a studio for it.

But, if complicated movements are not involved, a much simpler method is available—that is to photograph the drawing while the moving unit of it is being manipulated by hand. This can be done in a creditably natural and smooth fashion if the motion can be handled in a unit and if the direction of the movement is fairly uniform.



Setup for this animation system with transparencies. The drawings are closer together in actual use.

For example, suppose that one wants to preface a picture of a family outing with an animated scene of the sun rising above the horizon. If we use this type of animation, the first thing that would occur to us would be to draw the background scene on a piece of paper to fit the title easel and then to draw the sun on a separate piece of paper with an extension so that it could be moved upward from outside the scene. But it is obvious, of course, that, with this handling, the movement of the paper could be seen in the finished picture and that this would spoil the effect. Again, if the sun is sketched on some transparent substance, such as glass, celluloid or cellophane, the movement of the transparent material still might be apparent, unless the surface cast no reflections and was completely smooth.

All these difficulties can be obviated, however, by sketching both the landscape and the sun on separate pieces of transparent material and then photographing the combination by transmitted rather than by reflected light. A ground glass screen should be placed behind the whole arrangement so that the light will be diffused when it strikes the transparent materials on which the scene is drawn. This produces an even illumination over the whole camera field and avoids a glare. At the same time, it renders invisible the slight difference between the two clear sheets of material.

If a piece of ground glass is not available, an effective substitute may be made easily by pouring hot paraffin over a piece of clean glass and allowing the paraffin to harden in a thin, even layer.

The procedure in photographing the simple scene mentioned above would be, first, to place the transparent sheet, on which the landscape is drawn, in the easel of the titler and, after centering it properly, to fasten it securely to the front frame of the easel. Next, the ground glass screen is fastened to the back frame of the easel. Between these two, the transparent sheet, with the drawing of the sun, is placed so that it can be moved freely by the hand. The titler, with camera at-

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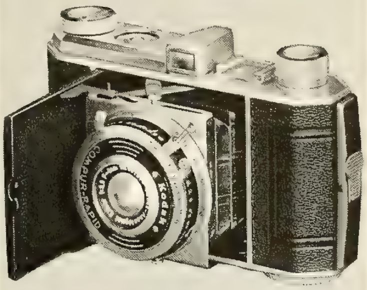

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tached, is now arranged on a table or other suitable support so that the back of the easel is close to the window pane. After the correct diaphragm opening has been found (a meter can be used), you are about ready for the actual photography. First, move the sheet bearing the sketch of the sun so that the sun lies wholly or partly hidden just beneath the horizon. Then practice pulling it upward slowly, with a steady, even motion simulating a rising sun. After a few such rehearsals, the scene may be filmed. The camera is started, and, while it is running, the sun is made to rise slowly upward into the heavens.

Animation scenes including more than one moving element may be photographed readily by this method, but, of course, if the objects are to move in different directions or at different speeds, each one must be sketched on a separate sheet of cellophane and moved independently of the others. The limit to the variety and complexity of the movements executed depends entirely upon the skill of the operator or operators. This technique is especially useful in creating simple graphs and animated charts for industrial and business films. For example, rectangular blocks of varying sizes, to illustrate factory output for different years, can be made to rise from the bottom of the picture to their correct height, and dotted lines can be made to progress diagonally across graphs. Irregular movement is hard to handle.

Some cameramen may offer the objection that they are poor artists and hence could not handle the drawing involved. It is true that a certain amount of drawing skill is desirable, but free hand drawing is not always necessary. One often can find pictures or cartoon sketches small enough to be used in the titler, and desirable portions of these can be traced on the transparent sheets simply by placing the sheet over the picture and tracing it directly. India ink is the best drawing medium for most transparent materials. A special pen is not usually necessary, but, in the case of fine lines and delicate shading, a crow quill pen gives more satisfactory results. If the cellophane, or other transparent material, has not been scratched too much by the pen (best avoided by using a light drawing stroke), mistakes may be erased by removing the dried ink with a moist cloth.

Both natural and artificial light have been tried as the source of the illumination. On moderately bright days, with the easel of the titler held close to the window pane, it was found that a diaphragm opening of f/3.5 was satisfactory when using ordinary panchromatic film. Just as good results were obtained with the same diaphragm opening when a 100 watt lamp was placed in back of the ground glass screen at sufficient distance so that no glare appeared in the photographic field.

What is kaleidoscopography?

[Continued from page 434]

beveled along each edge until they fitted tightly into the pipe in the form of an equilateral triangle.

After having secured a perfect fit, we took the three pieces to a local brass shop and had them given a good substantial nickel plate. The process takes only about an hour, and we paid but a dollar for the three, which included the cost of the brass. The resultant surface, after being burnished, was mirror like in quality.

After the nickel plating and burnishing, we refitted the reflectors into the pipe. There is no need to secure them in place or to make secure the joints, as they cannot possibly move if they are fitted properly.

The reflectors are pushed into the tube until they are even with one end of it. This end will remain open for the camera lens. In the opposite end of the tube, there now is half an inch or an inch to spare, and it is in this space that the objects producing the reflections will be placed. First, we had a circular piece of plain glass cut to fit into the tube. It rests on top of the ends of the reflectors when the tube is held upright. An eighth inch space ring or a piece of spring wire was placed on top of the glass.

Next, we secured from a glass shop a few small fragments of variously colored glass, having selected the most vivid ones that we could find. (Avoid dark, smoky colors.) These pieces of glass were broken up with a hammer into tiny bits, some half an inch long and others tiny, crumb like particles. We placed from half a dozen to a dozen of these pieces on top of the glass. And then another circular glass was placed on top of the space ring so as to confine the tiny particles within two walls of glass. This last outside disc should be cut out of ground or of opal glass. Its purpose, aside from confining the particles, is to prevent outside objects from being seen when one looks through the tube. At the same time, it must admit light into the tube. After a circular piece of spring wire was placed over the top glass disc to hold it in place, the instrument then was complete.

If you make one of these tubes, and if you have never before looked through a kaleidoscope, you will be amazed when you peer through the open end of the pipe while you hold it toward a brilliant light and turn it around in your hands. The particles of broken glass, being free to fall inside, will assume the most attractive complex designs imaginable. As for the variety you can obtain, Brewster, the inventor of the kaleidoscope, computed a hundred years ago that "twenty four pieces of glass may be combined

1,391,724,288,887,252,999,425,128,493, 402,200 times—an operation, the performance of which would require hundreds of thousands of millions of years, even upon the supposition that twenty of them were performed every minute."

A support, which will permit slowly revolving the instrument along the optical center of the camera lens, is needed. Also, a portrait attachment may be found necessary to focus the camera to about seven inches, the distance of the objects from the lens. No anxiety need be felt for either camera field or focus if a reflex focuser is available or if examination is made of the image in the camera gate by means of a magnifier.

For Kodachrome, try one Photoflood lamp in direct line with and within one foot of the ground glass end of the tube and use an exposure of about *f*/5.6. Of course, the amount of light required and the exact exposure will depend upon the density of the glass fragments used. Try some color shots by replacing the ground glass with a clear one and then directing, from one side, an intense beam of light against the objects. They will glow with great richness. The tube also may be left open with no objects on the inside, and varicolored designs on any opaque substance may be moved past the opening within a couple of inches of it. The illumination then will be handled in the same way as in the case of titles, and many rich and unusual effects will result. When the kaleidoscope is used for Kodachrome titles, as suggested before, the results are particularly pleasing and will unfailingly produce enthusiasm and wonder in your audience.

A "cuff" continuity

[Continued from page 438]

son why, in an emergency, a single sequence cannot be worked into a complete whole, given the opportunity to obtain sufficient material of roughly related tenor. Shoot for complete sequences, making for variety, and, if necessary, shoot without regard for the previous and succeeding sequences. You can always handle a sequence in editing, while an equal number of hit or miss scenes will produce only confusion. Probably a well ordered script will make for more exact shooting, but, when one has learned "the feel" of movie making, it is not necessary to do more than to sketch out the general idea and to follow it.

Early directors frequently had a fine contempt for the written continuity. One old timer absolutely refused to "take orders," as he put it. He had been "cuffing" for ten years, and habit was too strong. He fell by the wayside when the five reel stories came in, but meanwhile he had made some great pictures by the simple process of just going out and shooting.

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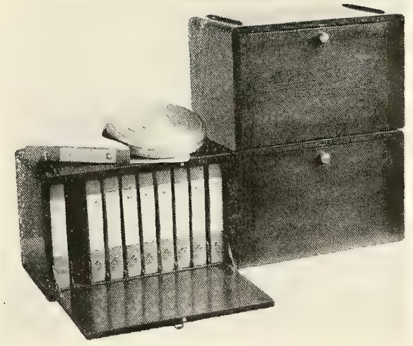

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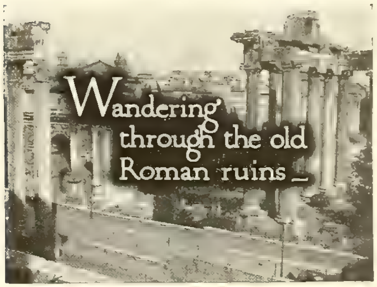

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Other directors were willing to work from scripts, but they responded now and then to the chance suggestion. To offer a concrete example, a chap had taken a small troupe to Atlantic City to make some beach stuff. He went out beyond Ventnor to get a beach not too crowded, for he had a semi romantic script in his pocket.

It was a hot day and, while the cameras were being set up, the company, all in bathing suits, went into the water. The comedian clowned a bit, doing an imitation of a drowning man. The director put the script back into the case and called the actor.

"I'm going to switch stories," he announced. "You are a faker who is posing as a champ swimmer, but you can't swim a stroke. You get the girls all crazy about you, but Bill throws you out of a boat, and you are going down for the third time when Betty (the diminutive soubrette) tows you to shore. Then she marries you. Now go in there and do your stuff."

By the time the light began to fade, the director had 700 feet of excellent clowning and better material than the written script would have yielded. That night, he ran through the material from his "cuffed" notes and wrote in the necessary connecting scenes, which he cleaned up the next day. The picture was a pronounced hit, yet it all came from the chance fooling of the comedian.

Another capital comedy developed from an accident. The company was working in the country. One of the troupe was supposed to cross a meadow and, at the director's cue, he climbed into an open field. No one saw a bull standing in the shade, but the bull saw the invader and came charging along. The actor beat him to the fence by a split second, virtually falling into the arms of one of the girls in the company. In the script, he was supposed to make the acquaintance of another girl in a more conventional fashion, but then and there the script changed, as did most of the action. The man was supposed to have ripped his trousers getting over the fence, and he played the rest of the story carefully facing the girl, which required considerable ingenuity. It was good for a big laugh.

Experienced writers often develop a story from a single good situation, which may occur anywhere in the script. It is merely a matter of getting the start— the initial push — and then working up to and then beyond that point.

It does not require much story to make a short picture, but even the shortest production requires one big moment. Get that moment and "cuff" the rest of the yarn. It may mean the waste of some of the shots, but a few feet of unused film are a small price to pay for a better than usual story. It is more difficult to get a good idea than more raw stock. Seize on the bright idea, "cuff it," and you will have no cause for regret.

None of this in the least alters the fact that the best and most orderly fashion of making a play is to work from a script. That method assures the most definite result. But, given a reasonably active imagination and a happy accident, even the most carefully prepared script can be improved by "cuffing."

The technique of careful projection

[Continued from page 429]

it falls off seriously as you depart from that position. A flat white surface gives uniform brightness even when viewed from an extreme side position, but it does not give as brilliant a picture as do the first two screen types mentioned. In short, the size of the room and the spread of the audience will be the determining factors in the selection of your screen.

If you have any consideration at all for the audience, provide them with comfortable chairs from which to enjoy the performance. They will appreciate the pictures much more than they would if they had to watch the screen from hard seats. The nearest chairs should not be closer to the picture than two or three lengths of the screen, while staggering the chairs will assure each guest a good view of the screen.

Be certain that your hands are clean before you touch a single film! Oil or dirt on your fingers can be transferred very easily to the film surface, and there it will remain to spoil the picture each time it is screened. White cotton gloves are used by some very careful movie makers in handling color film.

After threading the first reel on the projector, run the film past the blank leader so that, when the machine is started, the lead title or insignia will be the first thing to be presented to the audience. If your machine will accommodate them, you may find it advantageous to make up the program on 1200 or 1600 foot reels, to minimize the number of times the projector must be rethreaded. When you do this, be sure to remove all the blank leaders and trailers before splicing the separate 400 foot reels together. There should be no unnecessary breaks between reels, and a white flare at the beginning or end of a film will cause a psychological break in the audience's response. In ending a reel, either shut off the lamp or hold a card in front of the lens while the last of the film is winding up on the takeup reel. A short section of opaque leader at the end of each reel is still better.

The movie maker who has two projectors can present a continuous performance. One machine can be loaded while the other is running. Learn to make a smooth change over so that the end title of one reel will blend smoothly into the lead title of the next without leaving the screen dark for an instant.

In a formal showing, keep your machine running forward throughout the entire performance. If your projector will run in reverse, don't let it. It annoys many in an audience to watch a scene pass on the screen, only to find that the film stops, the same action goes by in reverse and then that the first version is repeated. If you wish reverse action in your film, photograph it that way. While the reverse feature on projectors is most valuable in editing and preliminary screenings, it should not be allowed to spoil an otherwise smooth cine presentation.

If you are fortunate enough to own a sound on film projector, all that has been said here applies, and more too. Your room should contain sufficient draperies and upholstery to absorb excess sound and thus prevent reverberations. Place the speaker beside the screen and facing the audience. The amplifier and speaker should be tested before the first reel is threaded. In starting a sound film, fade in the sound so that you will not accidentally blast your audience out of their seats with unintentionally loud volume.

Don't have the lights of the room too bright when the audience arrives. Dim lights will help your guests become accustomed to the impending darkness. Even while the program is being run, don't turn the house lights completely off. A great many people have a subconscious fear of darkness and are nervous in a completely darkened room. Several colored bulbs of low power, such as those used in theatres, do not impair the quality of black and white pictures and definitely will put some people more at ease.

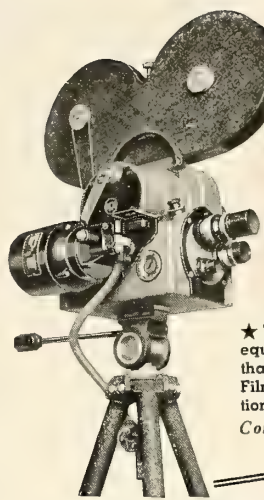
Kodachrome today

[Continued from page 440]

not available, a camera speed of twenty four or thirty two frames a second will smooth out the "wobbles" somewhat.

When "panoraming" is done rapidly with the camera carelessly held, the resultant pictures on the screen appear as if the camera had been fastened to the nozzle of a hose and the scenes made while the operator went through the motion of sprinkling the lawn.

Owners of cameras with slow motion speeds have an advantage when filming yacht races from boats, football games, scenes from airplanes or any subjects where there is fast motion, either in the subject or in the vehicle supporting the camera. When the fast action of a game is slowed down, every detail of action becomes plainer, and the picture is improved materially. The regular camera speed for reproducing motion normally is sixteen pictures a second, and all exposure guides are based upon this camera speed. Therefore, when pictures



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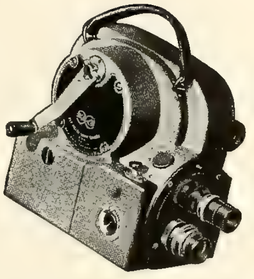

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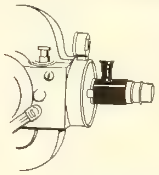

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are made at thirty two frames a second, the lens diaphragm should be opened up one stop; when the camera is operated at sixty four frames a second, the diaphragm should be opened up two stops; if the correct exposure is *f*/11 at sixteen frames a second, it would be *f*/8 at thirty two frames a second and *f*/5.6 at sixty four frames a second.

When making pictures on a windy day with a hand held camera, it is advisable to brace the body against some solid object, a fence, tree or pole, for, otherwise, the wind will cause the body to sway, thus adding a new factor of movement.

In making black and white movies, we learned that about four feet of film were sufficient for the average closeup when there was little action. When filming with Kodachrome, the addition of color stimulates a desire to see the subject on the screen for a greater period of time, so about six to eight feet of film should be the average length of a color portrait, while other scenes may be longer if there is action of continued interest.

Kodachrome pictures appear at their best when projected in a darkened room. Stray daylight, or artificial light, falling on the screen reduces the color contrast and dilutes the colors of the picture. Pictures should not be projected to a larger size than that which the wattage of the projection lamp is designed to handle.

If a picture appears yellowish on the screen, it may be due to one of three things: either the screen is yellowish in color (this can be checked by placing a piece of pure white paper against it and comparing the two) ; or the line voltage is low (the lamp is burning at anywhere from 96 to 108 volts, when it should be burning at 112 to 115 volts) ; or too large a picture is being projected for the lamp's wattage. When any one of these conditions is present, good color films can appear rather disappointing.

If the screen is yellowish or light tan in color, often it can be bleached out by placing it in the sun for a couple of days. The best remedy, however, is a new screen. If the line voltage is low, the screen can be moved closer to the projector to produce a smaller picture. This doesn't entirely correct the color of the light, but the brighter screen intensity helps our eyes and brain to compensate subjectively for the error in color. If too large a picture is the cause, that is easily remedied by obtaining a smaller screen or showing a smaller picture on the present one.

Care should be exercised in storing and humidifying Kodachrome film. Over humidification is likely to cause the gelatin image to become soft and tacky and to adhere to the back of the next convolution on the reel. It might be said that, in general practice, keeping the films stored in a cool place is more important than humidification.

Caution should also be observed in cleaning Kodachrome to make sure that the cleaning fluid used does not contain any solvent, such as alcohol, which would dissolve some of the Kodachrome dye from the film and thus eventually cause the colors to appear faded on projection.

It is still impractical to make color duplicates from Kodachrome originals. However, excellent duplicates from Kodachrome can be made on black and white film. Kodachrome film is as universal in its possibilities as black and white and is just as easy to use. It provides the amateur movie enthusiast with a means of making excellent color pictures and offers the advanced and more serious worker a tool for expression and experimentation, the limits of which are bounded only by one's imagination.

Saving scrap heaps

[Continued from page 441]

Oaken Bucket and the like. Rather than seek out scenes to fit a given poem, would it not be possible to find a verse whose every line describes one or more of your random shots?

In the same way that we may illustrate the moods of a poem, so may we illustrate the moods of a piece of music. This is a job for somebody with artistic and musical appreciation. The recording is played, and then the scenes are spliced together to accompany the tempo, the tonality and the rhythm. Scenes of a storm may illustrate the *William Tell Overture;* city streets may accompany the weird strains of *Metropolis;* stray football scenes and views of campus life go well with one of the medleys of college songs; all your parade scenes spliced in an interesting fashion will furnish the visual accompaniment to a march, and the name of the piece can be used for a main title.

All of these ideas call for an occasional new scene to smooth out the continuity, but it is a good investment when fifty to a hundred feet of film result in a new four hundred foot reel!

Now we come to some stunts which call only for titles to tie the scenes together. Consider the comic newsreel. It may be built up from any material at hand, and no more mirth provoking picture could be made by an amateur. Anything may be utilized in such a reel if only the proper caption is given to it. The titling calls for a combination wit, punster and practical joker. Remember, however, that the humor should not be so local that only the family will appreciate it, nor so timely that it will become passé in a few weeks.

If your scrap film is not suitable for any of these ideas, you might try a "nonsense reel", something we did recently, more as a pastime than anything else. but it furnished a lot of amusement for our guests. The reel was entitled *Can You Imagine—?* and we jumbled some old library film scenes together with our family films. The titles of the professionally made pictures were used in the most inept places. Mary Pickford played opposite one of our relatives—in alternate shots—and the two of them discussed their likes and dislikes. Then a cousin appeared holding her new baby. "*Was it for this that I slaved for you?*" she said, smiling. The baby opened its mouth and remarked, "*I thought I'd seen you before!*" The next title was clipped from a travelog—*Tiajuana is the favorite rendezvous of thousands.* This was followed by a picture of Mr. J. standing in front of his home. Nonsense, to be sure. but it caused much merriment.

There are innumerable opportunities for shifting scenes and creating new reels. Why not join the ranks of those few who have cleaned out their closet shelves in this manner?

A film artist's way

[Continued from page 437]

you can't avoid looms suddenly ahead, that you hit it, that, with a crash like the bursting of a light, you reach the end of consciousness. Actually, you have been with, and felt with, the person on the screen whom, by the miracle of the movie, at the same time you merely have been watching.

This, then, is the marvelous means the movies have of making you share the actions and feelings of the people on the screen in the closest possible way, and, in doing that, the movie gets close to life, which is exactly the function of art. So the movies are a special form of art, not like any other. Whether a particular movie is good art or bad art depends, of course, on its particular qualities, just as in the case of any other art.

Other things have come along to help the camera catch images of life, for instance, the reproduction of sound—spoken words, music and just noise—to accompany the pictures. It took years for the movies to find out how to use sound most effectively, not to overdo it, but to keep the movie still a movie, although it made us use our ears as well as our eyes. And now color is here, and, so far, we know very little about how to make it do all that it probably can do. Merely using so called natural colors in every scene does not accomplish much more than a good picture postcard does. There is an emotional value in connection with color which ought to equal the emotional power of music, but how to get it on the screen is still one of the unsolved problems. We talk of "seeing red," "feeling blue" and such things, which must have some psychological truth in them. They are crude examples

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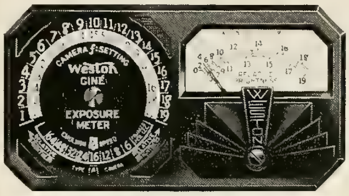

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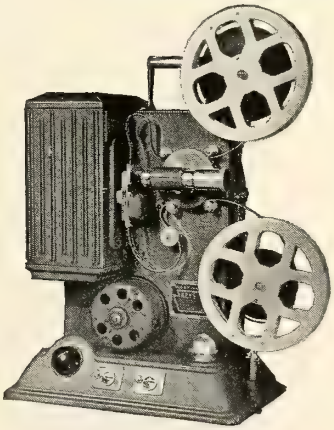

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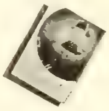

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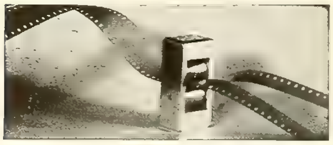

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of what, at its best, will have to be an extremely subtle thing. But control of color will give an emotional color to the spectator's feelings about what he is looking at, and this will be added to the feeling he gets from the sound, music and dialog.

It will take a lot of experimenting to bring the use of color to perfection, but when it comes—or so it now seems—it will give the ultimate touch of vividness to the magic power of the movies, the power of making a man a part of, while he is still apart from, a life that is not his own.

A system for scoring films

[Continued from page 435]

quality. Note these changes by indicating, on the cards, the distances from the outer edge of the record at which the various changes begin. This means that there will be more than one card for such records; for example, one record might be carded under "Grandeur" for its first part and "Joy" for the second half. Of course, the most usable records are those in which the theme remains fairly constant throughout the selection and in which the volume level changes only slightly.

Now you have a complete index of your records and the type of music each contains. Certainly you will want to place your classification numbers directly on the records for efficient selection. First, buy some small white labels—about 1¼" by ¾"—and then lightly sandpaper the glazed surface of the upper half of the label on the record. This is done so that the paste will hold when the little white labels are applied, for otherwise they will come off with use.

Here is another suggestion: use a large letter for the classification guide which refers to the music recorded on one side of the record and, beneath this, in a smaller and thinner letter, write the number of the selection on the other side. When both sides of all records are similarly labeled, you will save a great deal of time in picking out the needed records before the show. Finally, you arrange all records in an order as nearly that of the card file as is possible. Of course, the fact that, in many cases, there are two different recordings, one on each side of a record, prevents an agreement identical to the card file. However, unless you have a very large library, you will not have trouble in finding records. In any case, the card index should be complete and should be kept in order, for it is this that you will use in planning the scoring. The card file will give you complete information about the possibilities of your collection. All this preparation is interesting, and at the same time it makes you more familiar with your records, a valuable asset in scoring.

When you begin to score a film, simply project the first sequence or the first group of sequences, if they are similar in emotional theme, and determine the emotion that they express. Then check your files; pick out a few records and try them out, finally selecting the one that best fits the case. On your score sheet, note the number of the record and the scene on which to make the change. It is usually best to change records on titles, as it is less noticeable, and usually sufficient time is available for the change. Since titles should occur when there is an emotional shift in the picture, it should not be difficult to find points at which to change records.

There are many advantages of this system. Aside from the fascination that it offers, it eliminates try and fit methods, and thus makes it possible to select appropriate music for impromptu scorings with such ease and speed that it will amaze your audience, while giving you the thrill of being an accomplished showman.

Amateur clubs

[Continued from page 446]

of the Manchester water works. As an extra undertaking, the club has been busy with a film on the conflict, in Britain, between the now passing canal form of transport and the spreading network of highway and rail freight services. Peter A. Le Neve Foster, ACL, perennial secretary of the Manchester club, recently has relinquished the office he served for so many years and is replaced by Robert Ollerenshaw.

Detroit again ■ Monthly meetings of the Detroit Society of Cinematographers, ACL, in Michigan, will resume on the 27th of this month in a program scheduled for 7:30 P. M. at the Highland Park Library, reports W. M. Ward, program chairman. Movie makers in the Detroit area are invited to attend any of the gatherings, which are held in the library on fourth Mondays.

Seattle dramas ■ Three productions, two new and one old, have engaged the attention of that versatile production group in Seattle, Wash., working under the leadership of Richard H. Lyford. *Midnight Adventure,* intended as an 800 foot picture, led off the year, but was dropped from production after the first hundred feet because of the maximum footage restrictions of a current contest; by the middle of March, *The Mystery at Huxley Inn* was on 300 feet of celluloid and was voted by the group their best effort to date; *The Sea Devil,* a war film first undertaken in September, 1933, then went before the cameras and should be finished at this writing. Using sound recorded on disc, *The Sea Devil* has consumed nearly 3000 feet of 16mm. film to arrive at two reel completion, has employed more than one hundred players and has been through four different and complete endings in coming to its final form. Begun as the group's third movie, it will end as their eighth.

Study classic ■ Members of the Los Angeles 8mm. Club recently have studied one of the outstanding examples of silent filming technique in an 8mm. reduction print of the classic, *The Covered Wagon.* The use and insertion of both editorial and spoken titles in this film were of special interest. This novel but very worthwhile program feature was presented for the club by the Bell & Howell Company, in Hollywood.

Walla Walla ■ Twenty five charter members have gathered in an amateur motion picture group, as yet unnamed, recently formed in Walla Walla, Wash., according to the report of first secretary John J. Evans, ACL. Other officers are Max E. Baumeister, ACL, president; Clarence G. Ludwigs, vicepresident; Louis B. Romine, treasurer.

Production unit ■ Meeting under the leadership of William Thomasson, ACL, the Chico (Calif.) Cinema Society was organized recently at a gathering held in the little theatre of the local high school. Mr. Thomasson served as temporary chairman and was assisted by Wilfrid Chapman as temporary secretary. Devoted to film story production, the club will meet on the second and fourth Thursdays of each month; it invites the attendance of both still and cine cameramen in the district. As former active members of the Chico High School Movie Club, both the Messrs. Thomasson and Chapman already have a number of years of film production experience behind them, culminating in the club's latest successful photoplay, *None But The Brave.* Marjorie Matthews served as faculty adviser and director on this project, which enlisted the work of forty five members of the school club.

Color for Philly ■ At their last meeting before the summer recess, members of the Philadelphia Cinema Club, gathered in the Hotel Adelphi, screened and discussed reels representative of color and vacation filming. Ripley W. Bugbee, ACL, led off the program with *I've Got The Kodachrome Blues*, one hundred feet of carefully compiled mistakes which commonly mar amateur filming. Then, in direct contrast, the same producer screened his chromatic study, *Trees,*

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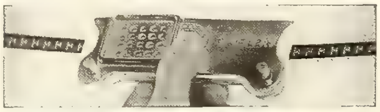

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based on and accompanied by the words of Kilmer's lyric poem. H. M. Sharp, ACL, followed with *Pictorial Beauty through the Inspiration of a Musical Masterpiece*, an interpretation in Kodachrome of Debussy's *Fawn*, accompanied by that piece via the double turntable. Robert W. Crowther, ACL, rounded out the evening with 1000 feet of 16mm. Kodachrome, called *The Shining Mountains*, a travel study of the Northwest. The Philadelphia club is now working on its second annual contest for summer films, which will be judged at an early fall meeting.

Travel talk ■ Meetings of the Minneapolis Cine Club, active year old group in Minnesota, adjourned until the fall, following a program which featured a screening and discussion of travel films by Elmer Albinson, club member. He presented 800 feet of 16mm. color and monochrome that he had filmed in Ecuador.

'Phone club news ■ *If Rugs Could Talk*, a group of three independent film interpretations of a single scenario, and *Redesigned For Living*, a production of the Cinema Club of the Oranges, were presented by Nelson W. Lockwood, ACL, of that club at a late meeting of the Movie Group of The Telephone Camera Club of Manhattan, ACL. Dr. Lockwood explained the problems presented in each of the films and outlined some of the methods used by his colleagues in meeting them. The Telephone group adjourned for the summer, following this program.

At Mount Kisco ■ Members' films were featured at a recent gathering of the Mount Kisco Cinemats, in Westchester County, N. Y., in accord with that club's established policy of "compulsory" film screenings. Among the reels presented were *Fire*, by Gordon Graham; *Memorial Day Parade*, by Norman Garrett; *Drew Estate Gardens*, by Robert F. Gowen, ACL; *Color Studies*, by Walter Fowler; *Next to the Darkest Hour*, by Dr. Kenneth Fish, ACL, and Tony Rickes, with titles by Robert Orr, ACL. Members of the Mount Kisco club have worked during the summer on a photoplay in cooperation with the Wildwood Players, local little theatre group. The tentative title of the film is *Arrest Bill Johnson!*

St. Louis milestone ■ More than fifty members and guests of the St. Louis Amateur Motion Picture Club, in Missouri, gathered recently at the Algonquin Country Club for their first annual dinner meeting, according to Russell T. Williams, vicepresident. Featured on a pleasant program of speeches and film were *The Amateur Advance*, the historical survey of personal filming compiled in 1936 for the Tenth Anniversary Dinner of the ACL, and *In From The Sea*, a 16mm. sound on film production recently completed by Fenno Jacobs, ACL, for Todd Shipyards Corporation, of New York City.

Film plans for trees

[Continued from page 430]

silhouetted against orange red, sparkly waters.

The usual exposure problems arise when filming in dense woods, where much shade and underbrush cut off the light. Consequently, expose for the shadows. Do your filming near the edge of a grove or photograph single trees from the base of small depressions so that the entire tree can be silhouetted against a cloud flecked background. If a dusty auto trail leads through the woods and the air is still, some artistic effects showing dust strewn light shafts seeping down through the trees will furnish exquisite footage.

Titles can be rustic, in keeping with the theme of the reel, if you like this kind of treatment. Lettering may be printed on or burned into smooth cross sections of pine and mounted against a green, leafy background. Or titles may be printed with white ink on black cards and double exposed with reversible film on a background of grained linoleum or veneered wood.

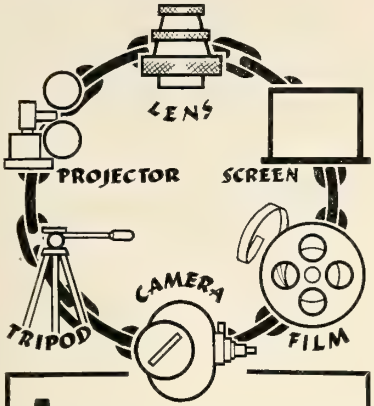
For fade in or fade out effects, the entire title card can be covered with pine needles. By tilting the card slightly, the pine needles slip off to expose the wording. By inverting the title card, shooting the same scene and reversing the film end for end after development, the needles can be made to wipe off the lettering at the end of the title.

The main title may be buried beneath several layers of pine or cedar browse, the camera motor started and each branch lifted off, one by one, to expose the wording.

The clinic

[Continued from page 431]

is the floor of a clothes closet. The temperature and humidity of such a location are about the best that can be found in the average home or apartment. No humidification should be necessary under these conditions. Most of the manufacturers of film cans have discontinued the blotter pads that were once thought to be highly important, for it was found that humidification was doing more harm than good. If, for any reason, a film has been artificially dried to the extent that it is definitely brittle when bent in the fingers, it may be restored to a pliable condition by humidification. It should be placed in an airtight container, or



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False economy refers to the purchase of cheap products that perform poorly. The movie maker who exercises good judgment in the selection of his movie equipment knows that the lens is the eye of the camera. He knows that his instrument to be visually perfect must see clearly and in needle-sharp focus the subject that is conveyed to the film. He knows that Hugo Meyer lenses will capture—in infinite detail—the salient characteristics of the subject, that they will augment and enhance the performance of his camera, that they will yield the best results of which cinematography is capable.

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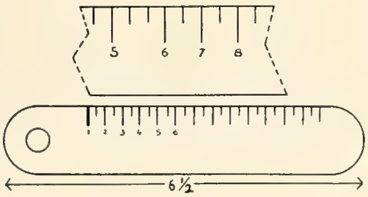
film can, with a two inch square of blotting paper which has been saturated with water. Then the film is allowed to remain in the container for twenty four hours. This usually will bring it back to normal condition, after which it needs no special care.

Record gauge ■ One of the problems encountered, when presenting pictures that have been scored by means of the dual turntable method of accompaniment, is how to place the needle on a given spot on the record so that, at each change, the sound will begin with the musical passage or sound effect that is wanted. The simple gauge shown in the drawing is an aid in this procedure. It may be made of sheet celluloid, tin or any other stiff material. The system used for the graduation is purely an arbitrary one. In this case, the divisions are one sixteenth of an inch apart, and every other one is numbered as shown. Simply by placing this guide over the spindle on top of the record, as it lies on the turntable, one may find the desired spot readily. For example, a notation in the cue sheet might read "Sequence of burglar entering room. Start record No. 15 at 4½." Inasmuch as the numbering starts from the center spindle of the turntable, the same spot on the record will always fall opposite the number 4½. The gauge should be about six and a half inches long so that the end will protrude over a twelve inch record and so that it may be lifted off easily after use. The center hole is bored to fit the spindle of the turntable.



This gauge enables one to find a given spot on records

Level tele shots ■ The small size of the finder supplied for use with telephoto lenses often makes it difficult to level the camera and tripod properly. It is a wise precaution to use the finder for the one inch lens in order to make sure that the camera is level and that the horizon is horizontal before switching to the telephoto finder. Some movie makers have attached a small spirit "T" level to the tripod head. Leveling is especially important if more than one shot is to be taken from a fixed tripod position, for often, although the camera may be level

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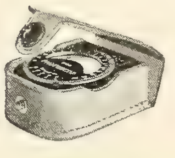

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for one angle, after it has been swung to a new position, the horizon will appear tilted. This can be overcome only when the tripod head is perfectly level.

Two kinds ■ Movie makers should keep in mind that a sequence, the backbone structural unit of all motion picture continuity, may be compiled in two equally effective ways. Most commonly used is the series of long shot, medium shot, closeups, etc., all of one certain subject. If, on your vacation, you are particularly interested in swimming, sailing or golf, this is the way of picturing them. Less common, but of great value on occasion, is the series of individual shots (at a camera distance most suitable to each) of related but not identical subject matter. Thus, such a careful compilation might be used on vacation in picturing swiftly a half dozen summer sports simply as one aspect of your holiday.

Color contrast ■ When, either by design or by mistake, you get a sequence of color scenes slightly lighter or darker than your average work, you may well find this series of real value as contrast. No matter how beautifully done, any long run of uniformly exposed color images tends to lose its attention holding power. Thus, if your normal style is on the soft, pastel side, give it occasionally the stimulus of contrast by the insertion of a sequence marked with deep, rich tones. If your usual results are strong and vivid, cut in a touch of contrast done in soft shades.

Photographic backgrounds ■ It is the custom of many movie makers to use photographs for title backgrounds, and the best practice in this style of titling demands that the pictures

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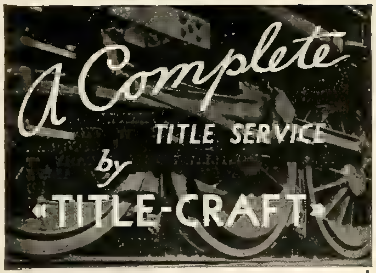

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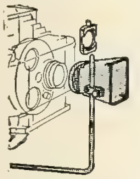

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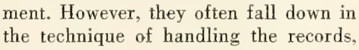
chosen be of a symbolic, general type rather than of a specific, detailed nature. A background should be simple. It should not offer interesting details that will distract the audience from the title lettering. The print should be chosen for its dark masses, so that the lettering, if done in white, will stand out in contrast. As a rule, it is a good plan to print a background considerably darker than a normal photographic print.

Diffusion for color ■ The best color pictures are made with diffused light. If one is working with artificial illumination, by placing one of the many diffusion materials before the lights, he may produce the necessary softness. Tracing cloth, cheesecloth, white silk, ground glass and specially made materials are some of the aids to better diffusion. While frosted bulbs diffuse light to some degree, it is very often helpful to soften their light further. Diffusion mediums may be suspended in front of the lights on light wooden or wire frames, so that the flimsy fabrics will not touch the hot lamps.

Walking ■ Closeup shots of feet walking along a road or on a sidewalk often are needed in dramatic and industrial movies. Such shots are ordinarily thought of as difficult because they involve trucking to follow the movement with the camera. When making a photoplay calling for such a shot, I solved the difficulty nicely by using an automobile as a camera truck. I opened the two rear doors of a sedan, lay full length on my stomach in the rear of the car and shot through the open door at the feet of a person walking beside the car. I found that, if the actor kept his hand on the open door as the car moved beside him, his feet stayed perfectly in focus.—*Charles J. Carbonaro, ACL.*

Showmanship ■ The popular double turntable method of adding sound to one's pictures has focused attention on the method of presenting pictures. Those who use such systems usually have well prepared pictures with adequate sound accompaniment. However, they often fall down in the technique of handling the records, and the result is a rather slipshod performance with disconcerting pauses, scratching sounds and thumps as the shift from one record to another is bungled. Records should be started and stopped by fading the sound, rather than by an abrupt transition. At the finish of a disc, the volume control should be turned down at once and the needle should be lifted from the record before it has a chance to run around in the dead end groove where it produces a loud



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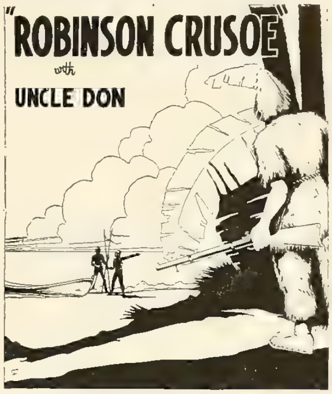

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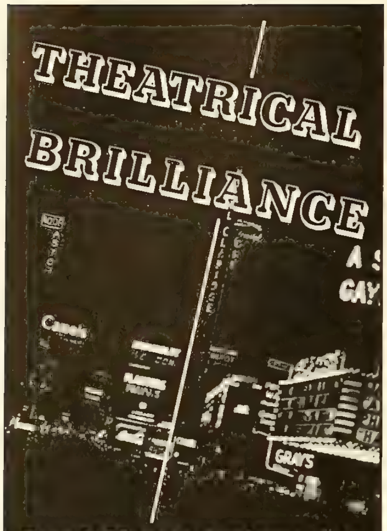

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Correction ■ An unfortunate error in transposition occurred in printing the article, *Finishing Dufaycolor on location*, by T. A. Willard, ACL, in the August number of MOVIE MAKERS. The words, "former" and "latter," were mixed, and this, of course, gave a totally different meaning to the context. On page 402 of the August number the following statement occurs: "It is to be noted that the bleaching bath that we used contains potassium bichromate instead of the potassium permanganate often recommended. The former is more difficult to use in a tropical climate but, in my opinion, it gives better results. With it, we found it necessary to use a supplementary hardening solution to overcome its tendency to soften the film." This should be amended to read as follows: "It is to be noted that the bleaching bath that we used contains potassium bichromate instead of the potassium permanganate often recommended. The *latter* is more difficult to use in a tropical climate because it necessitates the use of an extra hardening solution to overcome its tendency to soften the film."

News of the industry

[Continued from page 444]

ter sector, which is usually about 180 degrees. Here, again, is a correlation between the taking speed and the stop.

"Adjustments of stop and time are under the perfect mechanical control of the operator. To use them correctly requires proper appreciation of the light value, which is the varying light intensity reflected from the object. These light values have been recognized as such from the very beginnings of photographic exposure devices. The earliest tables in use assigned numerical values to the various principal classes of photographic subject, for instance, one, two, three, four, in bright sun to 'cloudy dull,' or a longer line of numbers including not only the sky, but also characteristics of the objects. We find this same scheme in the present day Kodachrome exposure guide. Sometimes these numerical values have been translated directly into either stops or exposure time, assuming, of course, one definite emulsion speed.

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In the Ten Best selection, there are three places in the Special Class (films for which the maker *did* receive compensation from a client) and seven places in the General Class (films for which the maker *did not* receive compensation from a client.)

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certify that I did / did not receive compensation from a client for a motion picture made by me entitled......................
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Correspondencia en castellano

PAN-AMERICAN FILM LABORATORY
5530 Lake Park Avenue Chicago, Ill.

oldest and best known exposure calculators is the Wellcome, which shows the light values on top and on the same side as that on which the calculator, itself, rotates. In this case, light values have to be judged with the aid of monthly tables, referring to the varying illumination in the sky at different periods of the year.

"Extinction meters have, in the main, sprung from the old Heyde Aktino-Photometer, in the use of which the eye was the perceiving agent. A wedge, turned by the rim, gradually obscured the image until details in the shadows were only just submerged. Then, in a cut out on the disc of the meter, one read an index which pointed to one of the many numerical light values, and, on the same surface surrounding the cut out sector, there were radial columns showing exposure time in line with stops. The light value at the index in the cut out was repeated at the head of the columns. This photometer appeared about a generation ago.

"The visual meters of telescopic style and better exclusion of extraneous light began to make photographic history about 1925. Some translated light values into stops. Many, like the Bewi in 1930, contained a complete circle of seventeen numerical light values, of which the least readable determined the mechanical selection of a stop on a rotating cylinder. Up to the present day, the well known Instoscope follows a similar method, having letters instead of numbers, to guide the user to the proper column for the translation of light values into exposure factors.

"Today, electric exposure meters relieve the photographer from the uncertainty of selecting a proper light value and from the possible vagaries of human vision by providing an electric cell to generate automatically an amount of electricity proportionate to the light reflected from the object. The needle points to a light value, which is to be used on the mechanical calculators and which is to be translated into camera adjustments, with proper and automatic consideration of the film speed.

"So, you see that the employment of reference or light values on exposure meter scales is not new. Of course, the provision of corresponding scales on the brightness indicator and on the computer device is an obvious expedient, which would naturally be adopted by any designer. Much, however, has been achieved in simplifying the employment of the scales to furnish photographic data directly. Furthermore, the use of electric cells for the evaluation of light intensity is not new.

"Although built on old principles, modern electric exposure meters have definitely taken the guess out of photography. When judiciously and intelligently used, they do for exposure what the coupled range finder does for focusing. The method of use and the simpli-

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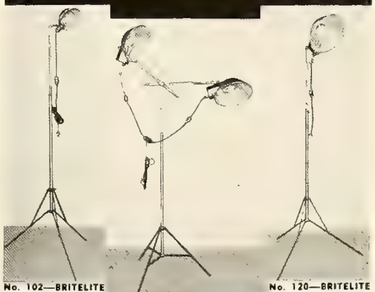

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fication of the mechanical calculators of modern meters have advanced to a point where only a slight finger movement, as in one of the latest meters appearing on the market, is required to make clearly and easily readable all the available combinations of 'time and stop' or 'frames a second and stop,' for every modern film speed in monochromatic or in color photography.

"I consider as major inventive advancements in meters such things as refinements in construction and design, an important reduction in size and an increased sturdiness and reliability in use. I should class as contributory inventive improvements such accomplishments as the greater control of angle, the avoidance of top light influence and the coordination of all photographic exposure factors by a single scale movement. All these things make exposure meters more desirable and practical."

Book reviews

■ *International Motion Picture Almanac*, 1937-38, edited by Terry Ramsaye, 1342 p., cloth, leather back; $3.00, plus 25 cents mailing charge, outside of New York City; Quigley Publishing Company, New York City.

The Terry Ramsaye whose piquant editorials in each week's *Motion Picture Herald* make its readers tear open the mailing cover with eagerness is also a fact gatherer of Gargantuan capacity. Editor of the *Herald*, he edits the *Almanac* as well for Martin Quigley, their publisher, going literally to the far corners of the earth—by mail—for data not only on theatrical movies, but on those in the non theatrical field, which, together with authoritative information and statistics concerning the entire motion picture business, make a compilation of facts that is invaluable for anybody who has dealings with the commercial part of filming. There is a roster of personalities, there are lists of the companies these personalities serve, there are pages of general information, such as codes, reports from the countries of the world, and a compendious assembly of theatrical film titles. Of especial interest to substandard business interests are the United States Department of Commerce estimates of exports.—*R. W. W.*

■ *Let's Make A Portrait*, by Alfred De Lardi, F.R.P.S., 95 p., cloth; $1.00; Galleon Press, New York.

Here is a book that will make any still camera owner reach for his camera and lights. It is one of the most interesting and helpful works on amateur portrait making that has been written. While there is no reference to movie making, the book nevertheless will be extremely helpful to those who want to make good cine portraits. Lighting is lighting, whether it be for still or movie work, and every movie maker could afford to read this helpful explanation.

■ *Picturing Miracles of Plant and Animal Life*, by Arthur C. Pillsbury, 235 p., cloth; $3.00; J. B. Lippincott Company, Philadelphia.

The dean of time lapse cinematography has written a thoroughly interesting and extremely lucid account of how he does his work. Although most of his work has been on 35mm., he goes into considerable detail on 16mm. apparatus and methods. This book should open the avenue for some new and amazing amateur pictures. Replete with good illustrations and "how to do it" facts, Mr. Pillsbury's book fills a long felt need for an authoritative work on his specialized field.

Featured releases

■ *This department is for the convenience of readers in guiding them to library films, announced in this issue. These films, in the main, have not been examined by* Movie Makers.

■ Bell & Howell Co., Chicago, Ill., offers Oriental sound films for rent as follows: *Song of China*, six reels; *The Slumbering Giant*, three reels; *Wang Poo*, one reel. Two silent films, one reel each, are *Manila-Hong Kong-Shanghai* and *North China*. A travel series, *Wonders of the World*, made by Bruno Parth, is available in 8mm. and 16mm. silent reels.

■ Castle Films, Inc., New York City, will offer the initial series of *The News Parade* about September 15. This will be a semimonthly compilation of current happenings and will be available in three editions of 16mm. (including one sound on film) and two editions of 8mm.

■ Cine Classic Library, Brooklyn, N. Y., has 16mm. sound on film features and short subjects for rent or for sale; catalogs of subjects are available on request.

■ Commonwealth Pictures Corp., New York City, has 16mm. sound features for sale, including Royal Canadian Mounted stories, Peter B. Kyne stories and Westerns.

■ G. B. Cine Service, Cleveland, Ohio, offers on a rental basis the sound on film subjects of the Bell & Howell Filmsound Library.

■ Garrison Film Co., New York City, has 16mm. sound films in many languages for sale or for rent.

■ General Cine Service, New York City, has 8mm. and 16mm. short subjects.

■ Walter O. Gutlohn, Inc., New York City, has many 16mm. sound on film features which were originally produced as theatrical subjects with well known players. A catalog listing educational as well as entertainment films will be sent on request.

■ Lewis Film Service, Wichita, Kans., has educational films particularly suited for schools, which include *Seeing Salem* and *Experiments in Physics*.

■ Nu-Art Films, Inc., New York City, has 16mm. sound and silent films for sale and on long term lease. *Beyond Bengal*, an entertainment subject of dramatic vein, is among those available.

■ Pan-American Films, Chicago, Ill., offers *Glimpses of the Past*, in various editions, which is a compilation of actual scenes from some of the earliest motion pictures.

■ Ernest M. Reynolds, Cleveland, Ohio, has scenic subjects for sale in 100 foot lengths.

■ Visual Instruction Supply Corp., Brooklyn, N. Y., offers the two reel silent comedy, *Quiet Vacation*, with Monty Banks, from an extensive library.

■ Clem Williams Films, Pittsburgh, Pa., is equipped to provide complete 16mm. sound on film programs for schools, roadshowmen and dealers. A catalog of rental films is available.

AROUND THE WORLD WITH MOVIE MAKERS

An international list of the dealers who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Montgomery: R. P. "Pep" Powell, 31 Clayton St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Anaheim: Orange County Drug Co., 300 W. Center St.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: W. L. Martindale, 9477 Santa Monica Blvd.
Burlingame: Camera Photo Service, 341 Primrose Rd.
El Monte: Anderson Photo Service, 232 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
  Laval Co., Inc., 1319 L St.
  Photo Service Co., 1931 Mariposa St.
  Potter Drug Co., 1102 Fulton St.
  Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
  A. L. Kirkhuff Camera & Movie Supply Co., 123 S. Brand Blvd.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
  Camera Mart, 1652 N. Cahuenga Blvd.
  Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
  Richter's Photo Service, 7901 Santa Monica Blvd.
Long Beach: May's Camera Shop, 123 E. Fourth St.
  Ward-Wier Photo Shop, 126 Pine Ave.
  Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
  Choyei-Do, 122 S. San Pedro St.
  Columbia Camera & Movie Supply, 5621 N. Figueroa St.
  CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
  Eastman Kodak Stores, Inc., 643 S. Hill St.
  John R. Gordon, 1129 S. Mariposa Ave.
  T. Iwata Art Store, 256 E. First St.
  Los Angeles Camera Exchange, 1037 S. Olive St.
  Los Angeles Film Library, 832 Wilshire Blvd.
  R. R. Martindale, 5310½ Wilshire Blvd.
  W. L. Martindale, Store No. 3, 317 N. Fairfax Ave.
  Martindale's Library, 543 S. Western Ave.
  Modern Camera Exchange, 414 W. Eighth St.
  Peterson's Camera Exchange, 356 S. Broadway.
  Victor Animatograph Corp., 2402 W. Seventh St.
  Wilshire Camera Co., 3150 Wilshire Blvd.
  Wilshire Photo Service, 5115 W. Pico Blvd.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
  Eastman Kodak Stores, Inc., 1918 Broadway.
  Oakland Camera Exchange, 376 - 14th St.
  Sherman, Clay & Co., H. C. Capwell Bldg.
  Smith Bros., Inc., 1721 Broadway.
Palo Alto: Keeble's, 323 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
  Harold A. Parker Studio, 479 E. Colorado St.
  F. W. Reed Co., 176 E. Colorado St.
  Roger W. Sumner Motion Picture Service, 403 E. Green St.
Pomona: Royal Photo Supply, 331 Thomas St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
  Kimball-Upson Co., 1030 K St.
  Magneto Shop, 1020 - 14th St.
  Frank McDougal, 1017 - 10th St.
  Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
  Royal Photo Supply, 507 Fourth St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
  Eastman Kodak Stores, Inc., 419 Broadway.
  Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
  Eastman Kodak Stores, Inc., 216 Post St.
  Hirsch & Kaye, 239 Grant Ave.
  San Francisco Camera Exchange, 88 Third St.
  Schwabacher-Frey Co., 735 Market St.
  Sherman, Clay & Co., Kearney and Sutter Sts.
  Trainer-Parsons Optical Co., 228 Post St.
San Jose: Camera Shop, 240 S. First St.
  Sherman, Clay & Co., 273 S. First St.
  Webb's Photo Supply Store, 66 S. First St.
  Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: St. Anne's, 515 N. Main St.
  Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred G. Anderson Photo Service, 1031 State St.
  Camera Shop, Inc., 800 State St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
  Logan Studios, 20 N. San Joaquin St.
  Nathan Reiman, 528 E. Main St.

COLORADO

Denver: Akin & Bagshaw, Inc., 1425 Williams St.
  Denver Dry Goods Co., 16th and California Sts.
  Eastman Kodak Stores, Inc., 626-16th St.
  Haanstad's Camera Shop, 404-16th St.
  Home Movie Sales Agency, 259 S. Corona St.
  The May Co., 16th & Champa Sts.
  Mile High Photo Co., 320-17th St.
  Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Pueblo: Camera Craft Shop, 503 Court St
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Corbit's Studio, 2 Elm St.
  Fritz & Hawley, Inc., 1030 Main St.
  Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Hartford: Harrison Harries, 360 Main St.
  Harvey & Lewis Co., 852 Main St.
  Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
  Victor M. Schmelzer, 15 State St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
  Harvey & Lewis Co., 849 Chapel St.
  Mongillo's, 193 Church St.
  Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
  Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
  Frost Store, 915 Shipley St.
  Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
  Eastman Kodak Stores, Inc., 607-14th St., N. W.
  Fuller & d'Albert, Inc., 815-10th St., N. W.
  Izzy's Exchange, Inc., 905 D Street, N. W.
  Robbin's, National Press Bldg., 529-14th St. N. W., opposite Willard Hotel.

FLORIDA

Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
  Tropical Camera Stores, 123 Second St., N. E.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
  The Camera Center, 310 Twiggs St.
  Tampa Art Supply Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Burley: Walgreen Drug Co., 402 N. Overland.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
  Central Camera Co., 230 S. Wabash Ave.
  Almer Coe & Co., 78 E. Jackson Blvd.
    18 So. La Salle St.
    105 N. Wabash Ave.
  Eastman Kodak Stores Co., 133 N. Wabash Ave.
  The Fair, Dept. 93, State, Adams & Dearborn Sts.
  Marshall Field & Co., State & Washington.
  Lake Shore Radio Co., 3204 Broadway.
  Movie Supply Co., 844 S. Wabash Ave.
  Norman-Willets Co., 318 W. Washington St.
  Post Office News Co., 71 W. Monroe St.
  Seamans, Photo Finisher, 1953 E. 71st St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
  Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Nichols, 104 S. Jefferson Ave.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
  SUNNY SCHICK, National Brokers, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
  L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
  Wm. H. Block Co., N. Illinois St.
  W. Stuart Bussey, 17 E. St. Joseph St.
  H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
    309 S. Michigan St.
  Schilling's, Inc,. 329 S. Lafayette Blvd.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
  Westing Photo Service, 3816 Sixth Ave.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Sioux City: Coates Radio & Electric Co., 511 Fifth St.
  Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Salina: Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
  Stevensons News Stand, 125 N. Market St

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
  Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
  Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Camera Shop, Inc., 322 Royal St.
  Eastman Kodak Stores, Inc., 213 Baronne St.
  Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Francis A. Frawley, 104 Main St.
Eastport: S. L. Wadsworth & Son, Central Wharf.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
  Folkemer Photo Service, 2814 Rayner Ave.
  Lewy Movie Service, 853 N. Eutaw St., at Biddle.
  Stark-Films, 529 N. Howard St.
  Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
    Hotel Statler.
  Film Library of New England, 239 Columbus Ave.
  Ralph Harris Co., 47 Bromfield St.
  Iver Johnson Sporting Goods Co., 155 Washington St.
  Andrew J. Lloyd Co., 300 Washington St.
  Jordan Marsh Co., Dept. 79.
  Montgomery-Frost Co., 40 Bromfield St.
  Pathescope Co., of the N. E., Inc., 438 Stuart St., cor. Trinity Pl.
  Pinkham & Smith Co., 15 Bromfield St.
    292-294 Boylston St.
  Standard Theatre Supply Corp., 16mm. Sound Film Dept., 78-90 Broadway.
  Solatia M. Taylor Co., 56 Bromfield St.
  Visual Education Service, 131 Clarendon St.
Cambridge: John H. Derby, Inc., Harvard Sq.
  E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
  Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Square.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
  Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
Pittsfield: E. J. Curtis, Inc., 397 North St.
  E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
  Harvey & Lewis Co., 1503 Main St.
Watertown: Atlas Motion Picture Service, 42 Wilmot St.

Dealers Listed in Black Face Italics Are Display Advertisers in **Movie Makers**

WORCESTER: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

ANN ARBOR: Calkins-Fletcher Drug Co., 324 S. State St.
DETROIT: Camera Crafters. 8218 Woodward Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Talkies, 1210 Library Ave.
FLINT: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
GRAND RAPIDS: Photo Service Shop. 1 Division Ave., N.
JACKSON: Royal Film Service, 125 Michigan Ave., W.
LANSING: Linn Camera Shop, 109 S. Washington Ave.
SAGINAW: Heavenrich's, 301 Genessee.

MINNESOTA

DULUTH: Eastman Kodak Stores Co., 3 W. Superior St.
HIBBING: Lenz Drug Store, 307 Howard St
MINNEAPOLIS: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
ST. PAUL: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

KANSAS CITY: Barnard's, 310 W. 47th St.
CALVIN CO., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc , 1010 Walnut St.
ST. LOUIS: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 918 Locust St.
Foster Book Co , 410 Washington Ave.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney. Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust

MONTANA

BUTTE: Al's Photo Shop, 42 N. Main St.
GREAT FALLS: Model Pharmacy, 312 Central Ave.
HELENA: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

LINCOLN: Eastman Kodak Stores, Inc., 1217 O St.
OMAHA: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

RENO: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

CLAREMONT: Banister Studio, 10 Tremont St.
LEBANON: Kenneth L. Spring, 41 Hanover St.
NASHUA: Nashua Optical Co., 202 Main St.
NEWPORT: K. E. Waldron, 1 A Main St.

NEW JERSEY

ATLANTIC CITY: Eastman Kodak Stores, Inc. 1735-37 Boardwalk.
BAYONNE: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
EAST ORANGE: H. C. Deuchler, 541 Main St.
JERSEY CITY: Hudson County Motion Picture Service, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
LAKEWOOD: Dubes' Camera Service, 26 Linden St.
MORRISTOWN: Ajemian Camera Shop, 18 Park Pl.
NEWARK: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
Gruber's Camera Exchange, 98 Academy St.
L. Kaltman & Sons, 303-05 Washington St.
J. C. Reiss, 10 Hill St.
PASSAIC: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
PATERSON: Walker Radio & Elec. Co., 318 E. 33rd St.
PLAINFIELD: Howard W. Boise, Inc., 144 E. Front St.
PRINCETON: Princeton University Store, On the Campus.
SOUTH ORANGE: E. A. Wallace, Inc., 1 South Orange Ave.
TRENTON: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
WEST NEW YORK: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.

NEW MEXICO

ALBUQUERQUE: Harold's Photo Shop, 302½ W. Central Ave.
SANTA FE: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

ALBANY: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., 35 Maiden Lane.
George A. Young, 151 Central Ave.
AMSTERDAM: Frank H. Gill, 15 Market St.
ASTORIA: A. C. Camera Exchange, 34-01 Broadway.
BINGHAMTON: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
BROOKLYN: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home-Movies, 194 Greenpoint Ave.
Alan Benjamin's Film Craft, 931 Flatbush Ave.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
L. E. Schaffert, 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
BUFFALO: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
FLUSHING: Queens Camera Hospital, 136-14A Roosevelt Ave.
GLEN FALLS: M. Lapham's Sons. 186 Glen St.
ITHACA: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
JAMAICA: Jamaica Camera Store, 8931-161st St.
JAMESTOWN: Lockwood's Store, Third & Cherry Sts.
NEW ROCHELLE: Camera Craft Shop, 673 Main St.
NEW YORK CITY: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries. 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Broadway Camera Exchange, 1595 Broadway.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera Equipment, Inc., 1600 Broadway.
Camera House, Inc., 145 E. 60th St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
GENERAL CINE SERVICE, 204 E. 18th St.
Gillette Camera Stores. Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St.
Joseph P. Hackel, 53 West 57th St.
Harvey's, 103 W. 43rd St.
Henry Herbert, 483 Fifth Ave.
J. H. Hoffberg Co., Inc., 729 Seventh Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
MEDO PHOTO SUPPLY CORP., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
73 Exchange Pl.
Frank Tanham & Co.. Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway
United Camera Exchange, Inc., 76 Chambers St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
NEWBURGH: Baxter Pharmacy, 486 Broadway.
PELHAM: Kolb & Crawford, 129 Wolf's Lane.
ROCHESTER: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
ROME: Jewell Studio, 174 W. Dominick St.
SCHENECTADY: J. T. and D. B. Lyon, 236 State St.
SYRACUSE: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
TROY: Knowlsons, Inc., 350 Broadway.
UTICA: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
WATERTOWN: Severance Studio, Y. W. C. A. Bldg.
YONKERS: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

ASHEVILLE: F and F Fotocraft, 47 Battery Park Ave.
CHARLOTTE: W. I. Van Ness & Co., 213 N. Tryon St.
WINSTON SALEM: Merry Bee News, 12 E. Fourth St.

OHIO

AKRON: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Main St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, 51 Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
BARBERTON: Wyre's Pharmacy, 220 Second St., N. W.
CANTON: Camera Shop, 531 Market Ave. N.
CINCINNATI: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
CLEVELAND: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
G. B. CINE SERVICE, 1771 E. 12th St.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
COLUMBUS: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
DAYTON: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
FREMONT: Geo. H. Grob—Camera Shop, 218 Justice St.
LIMA: Acme Cine Service, 111 W. High St.
PORTSMOUTH: V. E. Fowler, 824 Gallia St.
STEUBENVILLE: Beall & Steele Drug Co., 424 Market St.
TOLEDO: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 517 Madison Ave.
WOOSTER: Snyder Studio Camera Shop, 251 E. Liberty St.
YOUNGSTOWN: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
ZANESVILLE: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

ENID: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
OKLAHOMA CITY: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
TULSA: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

LAKEVIEW: Getty's Photo Studio, 536 G. St., So.
PENDLETON: Snelson's Camera Shop, 817 Main St.
PORTLAND: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.
Sports Craft, Inc., 512 S. Yamhill St.

PENNSYLVANIA

ALLENTOWN: James A. Peters, Commercial Motion Picture Service, 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
BETHLEHEM: Dennis Photo Service Co., 49 W. Broad St.
EASTON: Easton Sporting Goods Co., Second and Northampton St.
ERIE: Kelly Studios, 1026 Peach St.
HANOVER: E. J. J. Gobrecht, 120 E. Chestnut St.
JOHNSTOWN: Johnstown News Co., 115 Market St.
LEBANON: Harpel's, 757-9 Cumberland St.
NEW KENSINGTON: R. L. Dyer Motion Pictures and Equipment, 110 Freeport St.
NORRISTOWN: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
PHILADELPHIA: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Camera Exchange, 438 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams. Brown & Earle, Inc., 918 Chestnut St.
PITTSBURGH: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126 Sixth St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Ryan Motion Pictures, Fulton Bldg.

Wolk's Kamera Exchange, 306 Diamond St.
Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.,
Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burk & Co.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Fox Drug No. 4, Blackstone Hotel Bldg.
Dallas: E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Pullman: C. E. Graves.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford, 1512 Second Ave.
Motion Picture Service, 1711 Ravenna Bld.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Charles Lowenthal, 10 E. Yakima Ave.
Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Moundsville: W. P. Martin, 1107 Third St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.

WYOMING

Sheridan: Davis Art Studio, 134 So. Main St.
Worland: Worland Drug Co.

UNITED STATES TERRITORIES

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ARGENTINE

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne C.I.: Charles W. Donne, 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

West Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna I: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama", Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa Dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Inc., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406.

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Kingston: Thomson Photo Specialty Co., 69 Clarence St.
Ottawa: Photographic Stores, Inc., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, Ltd., 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St. W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photo Store, 772 St. Peter St.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S. R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: A/S Th. Wessel & Vett, Kongens Nytorv, Dept. 101.
K: Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Sobrabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bournemouth: J. E. Beale, Ltd., Photographic Dept.
Bristol: M. W. Dunscombe, Ltd., 5-7 St Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.

FINLAND

Helsinki: Aurora Filmi, Yrjonkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseilles: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Raspail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: American-European Film Org., 17 Olympia Plein.
Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnheim: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.

Hague: "City," Zeestraat 65a.
N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, Thomsonlaan 57-59.
Rotterdam: Fotohandel "Foka" Admiraliteitsstr. 4-8.

HUNGARY

Budapest VII: Hafa, Hatschek Es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C.1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chome, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, V. Carranza 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment. Ave. Juarez 80
Monterrey: American Photo Supply Co., S A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Eppics, Ltd., Commerce Bldg., 1 Anzac Ave.
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORTH AFRICA

Algeria

Alger: Kodak-Pathe, S. A. F., 48 Rue d'Isly.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

POLAND

Warsaw: M. Arct, 35 Nowy Swiat.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
J. Lizars, 101 Buchanan St., C. 1.
381 Sauchiehall St., C. 2.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderly St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 Rue de la Confederation.
Louis Stalder (Photo Hall), 5 Rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service. Stadelhoferplatz (Gottfried Kellerstr. 5).

SYRIA

Beyrouth: Misbah K. Itani, Rue Rami. Palais Municipal.

Practical films

Reporting use of personal films in serious fields

■ A color record of the succession of blooms of flowers and flowering shrubs, through spring and early summer, on the Swarthmore College campus was filmed recently by Harold E. B. Speight, ACL, Dean of Men at Swarthmore. The picture was made as a pictorial record for the Scott Foundation, which has charge of the planting on the campus, and it will later include sequences of the Foundation personnel. It is to be shown to the college student body this fall and will also be used at alumni luncheons and dinners.

■ Recently, Eppics, Ltd., ACL, a company newly organized in Auckland, New Zealand, for the production of industrial and non theatrical pictures, undertook filming a life saving competition between nine teams of life guards on a New Zealand beach. Cameras were set and the planned action was being filmed on schedule, when suddenly a dangerous cross current, that had swept many to death on the rocks, carried the "stooge" victims to real peril. Eppics cameramen, located in the life saving tower, on the beach and in surf boats, covered sixteen very serious rescues and made a theatrical news scoop instead of a record picture. Eppics, Ltd., was recently formed by R. G. Harwood Manley.

Eleanor Child, ACL

Photoplay Club of Greenwich (Conn.) High School at work

■ The United Hospital Fund of New York, in New York City, reports that its 16mm. picture, *Out of the Crowds*, was shown to over 76,000 persons during the past year. Audiences comprised political and social clubs, church groups, private schools and veterans' organizations. This is the second year that the Hospital Fund has used motion pictures in publicizing its work.

■ Climaxed by a week's screening at the Danish exhibit of the Paris International Exposition, the success of *Denmark in Color*, by League director John V. Hansen, ACL, has been even greater abroad than it was in this country, according to recent reports from Copenhagen. Mr. Hansen has presented the picture before more than three thousand persons in the capital and many hundreds more in countless provincial screenings. Because of the interest which it aroused in color cinematography, the Danish State Radio engaged Mr. Hansen to present a full half hour talk on the principles of this craft, a task which was complicated considerably, reports Mr. Hansen, by a lack of proper technical terminology in the Danish tongue relative to this new field of work.

Samuel Freed, ACL

Frame of "A Year at Stevens" made by Samuel Freed, ACL

■ A recent production of the Cinema Laboratory of Western Reserve University, at Cleveland, Ohio, is *How to Fence*, a color study of basic fencing technique, that was produced under the direction of William Sandoz, coach of fencing at Western Reserve. This picture, which was filmed and edited by Dr. James E. Bliss, ACL, director of the Cinema Laboratory, was given its première screening at the University just before commencement. The Cinema Laboratory of Western Reserve is the first central movie making bureau that has been organized to serve all departments of a university. In this respect, it operates in much the same way as a well organized university press. Its practical success points the way to the production of effective educational films, planned directly under the supervision of practical educators.

■ More than 250 of official Washington gathered recently in the Hotel Willard for an evening's program of outstanding, in many sequences unique, Kodachrome movies of Mexico, by Ralph E. Gray, ACL, of Mexico, D. F. Presented under the auspices of the American Automobile Association, the screening attracted the Mexican Ambassador to the United States and his staff, heads of the Pan American Union and officials of the American State Department. From the field of still photography, one of our informants advises us to be on the lookout for an equally unique series of prints on Mexican life, which Mr. Gray has placed with *Life*.

Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot answer questions as to their condition. Prospective purchasers should secure any desired information from advertisers before buying.**

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EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: You can save more because of a rising market. Prices may go up. Splendid values. Take your pick of these typical Bass offerings. Used and equal to new condition: Filmo 75, Cooke f/3.5 lens and case, $34.50; Simplex Pockette, f/3.5 lens, $32.50; Cine-Kodak Model B, f/1.9 lens, $49.50; Zeiss Movikon, like new condition, Sonnar f/1.4 lens, range finder coupled with set of portrait lenses, set of filters and case, list $540.00, our price, $360.00; Filmo 70D, Cooke f/1.8 lens, $127.50; Filmo 70DA, brown finish, including hand crank, with 1" Cooke f/3.5, 1" Cooke f/1.8, 3" Wollensak telephoto f/3.3, case, like new, $224.50; Filmo 70D, black finish, 1" Cooke f/3.5, 1" Wollensak f/1.5, 3" Wollensak f/3.3, case, $164.50; Simplex Pockette, new model with Kodak f/1.9 lens, like new, $64.50; Zeiss Kinamo f/2.7 lens, $24.50; Moviematic, combination still and movie camera, complete, $3.75; Victor Model 5, with 1" f/3.5, 1" f/1.5, 3" f/3.3, like new, $164.50; Victor Model 3, five speed, brown finish, like new, Anastigmat f/2.7 lens, $62.50. NEW BOLEX IN STOCK, a great value at $275.00. Used rebuilt guaranteed projectors: Victor Model 5, 400 watt projector, no case, $37.50; Filmo Model 57, rebuilt, 400 watt lamp, with case, $52.50; Siemens 16mm., 250 watt lamp, forward and reverse, case, $47.50; Stewart-Warner 16mm., 500 watt lamp, case, $47.50; Automotion 16mm. suitcase type, 500 watt, motor drive, $47.50; 8mm. Kodascope Model 60, with case, $37.50; 8mm. Kodascope Model 25, with case, $21.50; 8mm. Stewart-Warner projector, $17.50; DeVry 16mm. Model D, 250 watt, with case, $22.50; like new RCA PG71 16mm. sound on film projector, 750 watt, with amplifier, $225.00; 35mm. SVE motion picture projector,1000 watt lamp, motor drive, all metal case, $35.00. USED LENS BARGAINS: 1" Dallmeyer f/0.99, C mount, $59.50; 78mm. Kodak telephoto for late Cine Model B, $24.50; 1" Hugo Meyer Plasmat f/1.5, C mount, $40.00; 1" Cooke f/3.5, A mount, $7.50. LIKE NEW GUARANTEED WOLLENSAK CINE VELOSTIGMATS: 15mm. f/2.7 fixed focus, $22.50; 1" f/1.5, A or C mount, $32.50; 2" telephoto f/3.3, A or C mount, $22.50; 3" telephoto f/3.3, A or C mount, $32.50. A few left of Hayden Tilt Top Table Tripods, $1.50 each.You must send for Bass Bargaingram No. 230 of cine apparatus, a true guide to shrewd buying. Largest stocks of cine apparatus in the world. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SELECTED 16mm. library films in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case, $2.00. Simplex Film Cleaner, $3.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ EDITOLA — the 16MM. PROFESSIONAL EDITING MACHINE; silent, $95.00; sound, including amplifier and speaker, $360.00 and up. EDITOLA CO., 894 Woodland Ave., Oradell, N. J.

■ YOUR SILENT PROJECTOR IS WORTH CASH TO US. Trade it in on a new Victor sound-on film projector. TALKIES, 1210 Library Ave., Detroit, Mich.

■ VICTOR No. 4, f/2.9 and six inch telephoto Dallmeyer lenses, eight months old. $180.00. J. F. KRAMER, Room 1305, 1440 Broadway, N. Y. C.

■ SALE: Used 16mm. Keystone Model A camera, f/3.5, 100 ft. capacity, list $35.00, with case, $25.00. Bargain list on request. JAMES A. PETERS, Dept. M-1, 456 Turner St., Allentown, Pa.

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■ 16mm. SOUND PROJECTOR RCA PG60, 500 watt biplane lamp; arranged for microphone or pickup input. Complete ready to operate and in perfect condition, $225.00. BOX 205, MOVIE MAKERS.

■ FULL LIST PRICE of $34.50 allowed for your Model 20 Eastman Cine-Kodak toward purchase of new stream-lined Bell & Howell camera. Full list price of $39.50 allowed for your Model 40 Kodascope toward purchase of new Eastman Model 80 or Bell & Howell 8mm. projector. $12.00 and your Model 40 Kodascope will purchase new 300 watt Eastman Model 50 8mm. projector. Write for our low quotations and liberal allowances on equipment. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 South Fifth St., Minneapolis, Minn.

■ CINE-KODAK Special f/1.9 E. K. lens, adapter for telephoto and wide angle lens, deluxe case and tripod, late model with single exposure counter, only 300 ft. of film run thru this camera, $350.00. Certified check or money order. GEO. FORD, JR., 76 Maple St., Perrysburg, Ohio.

■ BELL & HOWELL PROJECTOR, Model 57G, in good condition, with 400 watt lamp, oval base, $50.00. LeROY SEGALL, 143 E. Kilbourn, Milwaukee, Wis.

■ BURKE & JAMES, Inc., world headquarters for movie and still equipment, offer the following outstanding "Buys of the month": Like new Eastman Cine Special with 1" f/1.9 and 4½" f/4.5 telephoto lenses for only $335.00; three speed model 70-AB Filmo 16mm. camera, practically new, with f/2.7 Wollensak lens and case, only $47.50; like new Paragon 16mm. camera with super speed f/0.99 lens, only $99.50; same with Wollensak f/2.7 lens, $42.50; with Luxor f/1.5 lens, only $48.50; Filmo 16mm. Model 70-B reconditioned camera with turret front, three speeds and Cooke 1" f/3.5 lens for only $99.50; Keystone 16mm., 7 speed camera, in new condition, with f/1.5 Luxor Anastigmat in focusing mount, for only $67.50; like new Victor Model 3 camera, turret front, with fast f/1.5 Anastigmat, in new condition throughout, only $84.50; standard reconditioned Bell & Howell 16mm., 400 watt, Model 57 projector, only $69.50. Hundreds of similar specials in both 8 and 35mm. cameras, projectors, etc. Real bargains in projection screens, editors, splicers, rewinds, titling outfits, lighting equipment, tripods, pan and tilt heads, etc. Hundreds of specials in new and used lenses for 8, 16, and 35 mm. work, and a complete line of still equipment, dark room, home processing supplies, etc. All certified values; money back guarantee. Send for complete list No. MM 737. BURKE & JAMES, Inc., 223 W. Madison St., Chicago, Ill.

■ CINE-KODAK SPECIAL, new December 1935, with special case and tripod, extra 100 ft. film chamber, additional 2" and 4¼" lenses; list $657.00; price $425.00. CARL V. S. PATTERSON, Towanda, Penna.

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If you are a League member, send your summer vacation film to the League consultants for criticism and review. You will have the advantage of their expert advice and your picture will be considered automatically for

MOVIE MAKERS 1937 Ten Best

October 15th is the last day for the receipt of films to be considered for the 1937 Ten Best.

MOVIE MAKERS
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■ FOR SALE: F.O.B. San Francisco, Calif., used B. & H. cine camera 70A with R. Mayer Plasmat f/1.5, 1" lens and case, $150.00; B. & H. 16mm. Film Editor, Rewinder and Splicer, $43.00; B. & H. Title Writer, $36.00; Arri step printer, $55.00; Correx devel. outfit with 100 feet Cel. Apron (impr.), $45.00: remote control, $4.50; Weston Exp. Meter, $20.00; Aplanatic reflectors with folding stand, also spotlight; drying drums and racks; and endless books on cine and still photography and other things, dispose the whole outfit for $200.00 cash. Write to P. W., 2509 Sacramento St., San Francisco, Calif.

■ USED BARGAINS: Cine-Kodak Model B with f/3.5 lens, $22.50; Simplex Pockette camera with f/3.5 Ilex lens, $28.50; Bell & Howell Filmo Double Eight, f/3.5 lens, $36.50; Victor, new model, No. 3 with f/3.5 Wollensak lens, $45.00; Bell & Howell Filmo 70A with f/3.5 Cooke lens, $35.00; Kinamo S10 with f/2.7 Zeiss Tessar lens, $25.00; Cine-Kodak Model A with f/3.5 lens, $32.50; Bell & Howell projector, 200 watt, variable resistance and case, $45.00; Ampro Model A 400 watt and case, $69.50; Bell & Howell. all geared, Model J Projector, 400 watt and case, $145.00; Kodascope Eight Model 25, 100 watt, $17.50; Keystone B63 projector, 300 watt, $19.50; 1" Cooke lens,f/1.8 in A mount, old model, $22.50; 1" Dallmeyer f/1.5 lens, $29.50; 1½" Dallmeyer f/1.5 lens, $34.50; 2" Wollensak f/1.5 lens, $47.50; 4" Meyer Tele-Megor f/4 lens, $47.50; Special Movie tripod with tilt and pan top, $14.75; Cine Bilora tripod, tilt and pan top, $17.50; Weston No. 627 meter, cine model, $8.00; Bewi electric meter, $13.50; Roll-A-Pod tripod truck, $4.95; Leitz distance meter, $7.50. WILLOUGHBYS, 110 W. 32nd St., New York.

EQUIPMENT WANTED

■ WANTED: 16mm. Library films "silent and sound on film," any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ OPTICAL PRINTER, for 16mm. work wanted. Single frame and continuous, complete; new or used; send price and description. A. BORRAS, Bustleton, Pa.

FILMS FOR RENTAL OR SALE

■ RENTAL and sale: "News Parade of World Events", issued twice monthly, effective September 15th. JAMES A. PETERS, Dept. M-1, 456 Turner St., Allentown, Pa.

■ SEND for our new big 16mm., 8mm. and SOF rental catalogues of selected features and shorts; films shipped anywhere at lowest rates. Exchange, sale and purchase of new and used films and equipment. Comedies, cartoons, scenics, 25 ft., special price, $.59; 100 ft., $1.65. "Still" enlargements from your movie films; titling and editing service on the premises. NATIONAL CINEMA SERVICE, 3 W. 29th St., New York.

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■ SHOTGUNS, RIFLES, TARGET PISTOLS and other good firearms accepted in trade at liberal allowances on Leicas, Contaxes, Graflexes, Eastman motion picture cameras and projectors, Weston meters, and other photographic equipment, motion picture and still. Authorized dealers for every leading manufacturer including Eastman, Zeiss, Leitz, Bell & Howell, Argus, Ampro, Keystone, Da-Lite Screens, etc. All photographic equipment bought, sold and exchanged. Write for quotations on any new or used cameras, projectors or accessories. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 South Fifth St., Minneapolis, Minn.

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OCTOBER, 1937

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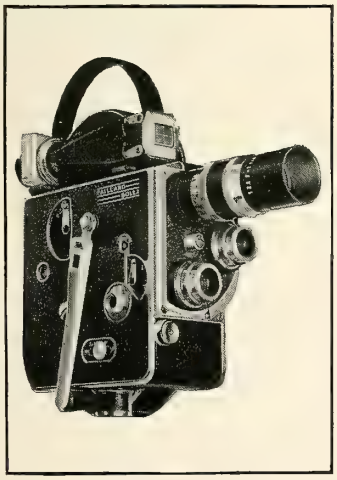

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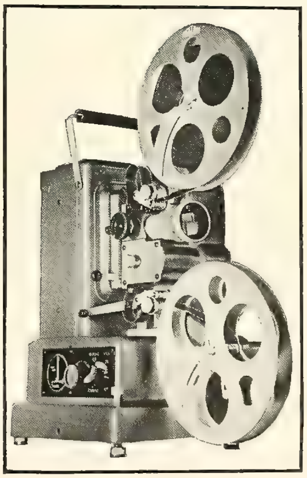

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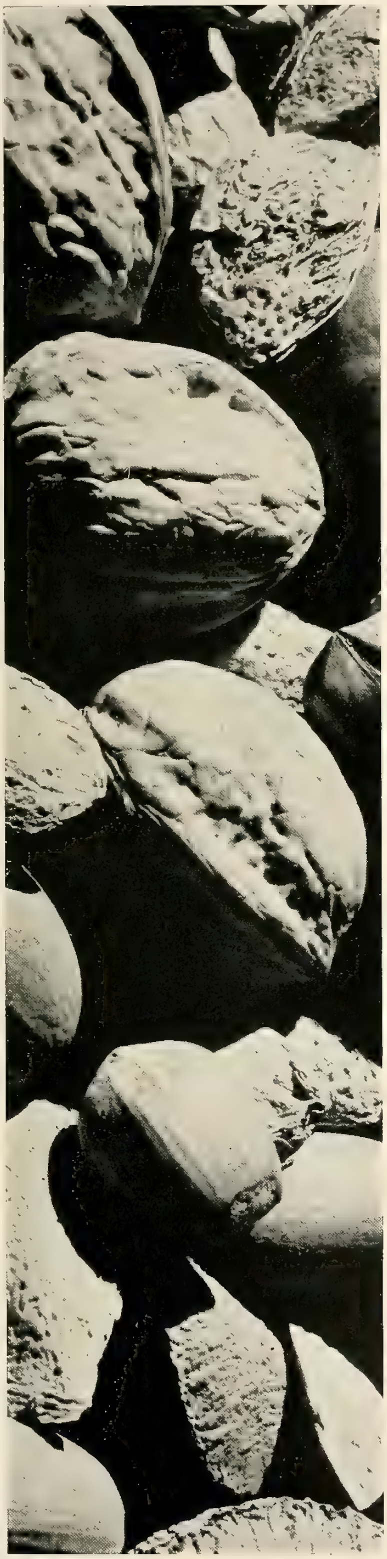

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Art Editor

MOVIE MAKERS

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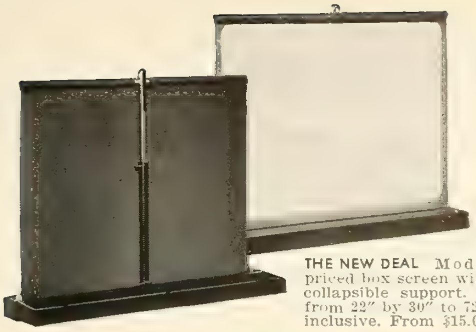

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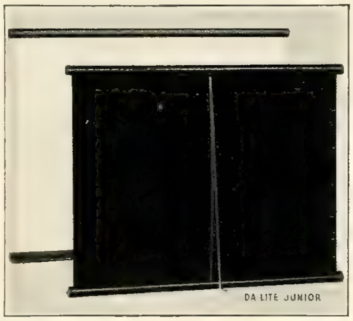

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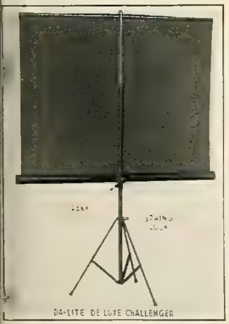

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Closeups—What filmers are doing

Ever since seeing *A Week in Guatemala*, by Dr. A. I. Willinsky, ACL, we know without question where we are going to spend our next vacation. Pictured both in Kodachrome and in black and white, this Central American republic is revealed as a clean, colorful and cinematic paradise. Dr. Willinsky, a distinguished physician of Toronto, Canada, presents his 1600 feet of 16mm. film with well scored music and informing narrative, via the double turntable. Made while he was south as a delegate and speaker at the Second Latin-American Congress of Physiotherapy, the film looks easy going and as if the doctor had had no care in the world but movie making. Yet he reports that its production won from his wife a title new to the many degrees which he already bears. It was *P. P. P.* Dr. Willinsky said it stood for *Perfect Photographic Pest*.

When Charles R. McLendon, ACL, tells you to *Say it in type*, as he does in this number of Movie Makers, you can darn well bet that he knows whereof he speaks. As city editor of the *New York Herald Tribune*, Mr. McLendon is concerned with putting words into type practically the day long, and, as a newspaperman of many years' training, fonts and faces come second nature to him. Yet, busy as he is guiding the news of our favorite journal, Mr. McLendon seems to find time for shooting plenty of fine film. And, what's more important, he finds time again in which to edit it and stick in titles. Working with a friend, W. W. Morris, ACL, Mr. McLendon has recently completed *Circus is in Town* and *Grunts*, each a sparkling four hundred feet of black and white. The latter reel is a satiric and delightful study of the modern "give the customers a good show" school of wrestling, practiced of late years by the Jack Curley contingent of bone and beard twisters. *Broadway at Night*, a third production, already has reached to eight hundred feet of amazing interior Kodachrome—and doesn't seem to have touched bottom yet.

The first intimation we had that Ruth Stuart, ACL, of Manchester, England, was arriving in New York City was the receipt of three cables in one day, each addressed to her at the League office. We checked the steamships, found that the *Queen Mary* got in that morning. Exactly three mornings later, Miss Stuart hopped into League headquarters. On her first visit to America, it seems that Manhattan had so fatally fascinated her that she simply could not break away sooner from touring Harlem, Wall Street, Rockefeller Center. Four days later, she had sailed again, leaving behind the vivid impression of a restless, inquiring imagination. Miss Stuart, one of the ablest women in amateur movies today, seemed easily capable of producing *Doomsday* and the many other international prizewinners chalked up to her credit.

The radiogram read: AMAPALA BEST FOUR THOUSAND SHOT MAURLOCKSLAG. Coming from the Caribbean, as it did, we thought fleetingly of revolutions and the like. Yet, in our heart, we knew the cryptic message for a rather boasting report from a photographic foray. Behind it stood John Maurer, of The Berndt-Maurer Corporation; Dr. Nelson W. Lockwood, ACL, and Mrs. Lockwood, of the Cinema Club of the Oranges; and Russell C. Holslag, ACL, advertising manager of this magazine. And behind them were goodness knows how many cameras, films, filters, tripods—and a batch of amazed passengers on the cruise ship, *Amapala*. We like thinking of those three enthusiasts, arguing over every shot they took.

Errol Flynn taking a closeup of an Arizona desert spider

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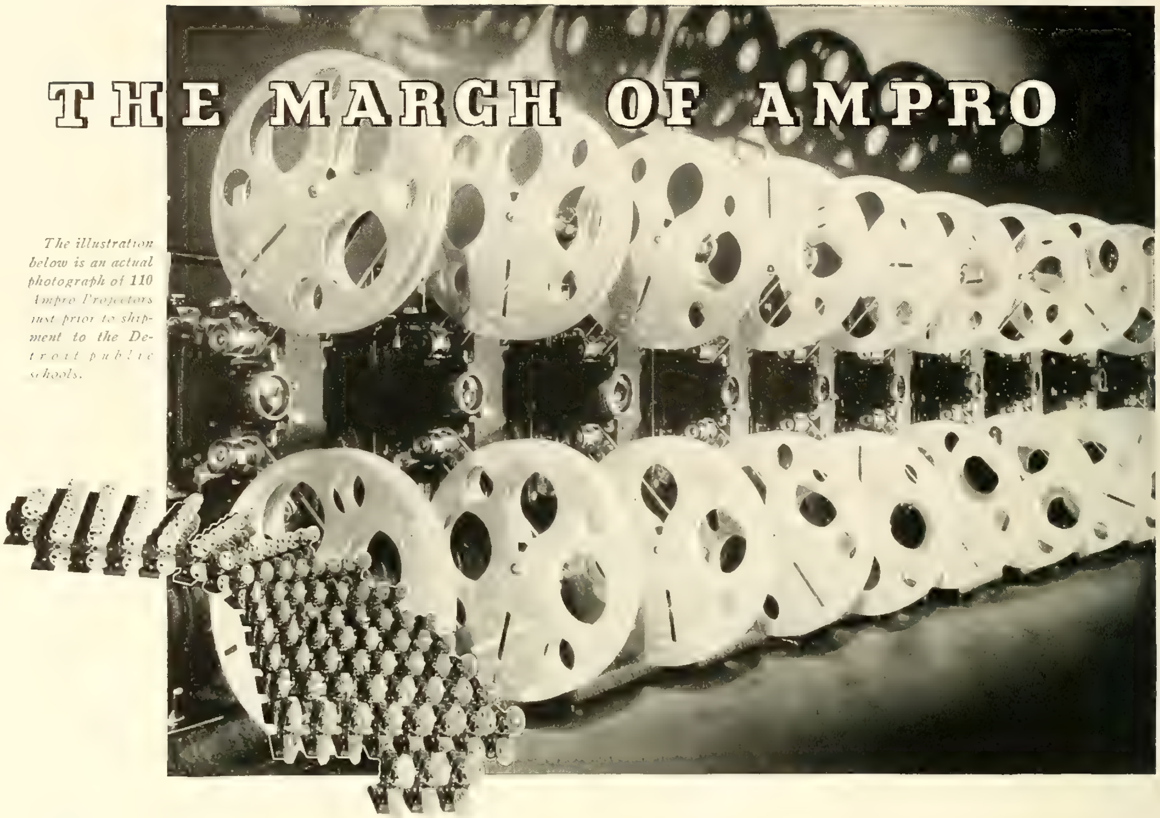

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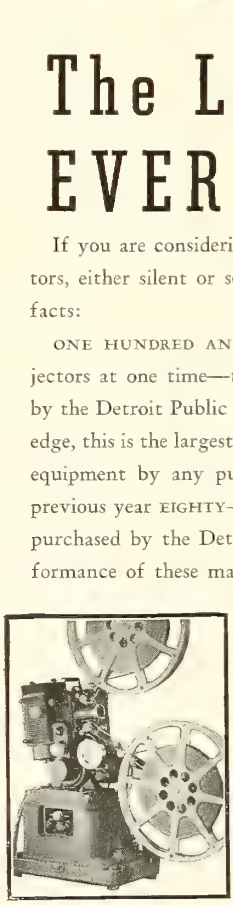

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Avoiding confusion

THE fact that this magazine exercises definite selection in the advertisements which it publishes is well known to the world of personal movies. This policy has won general approval through the years. What may not be so well known —or, at least, so well understood—is the policy followed by Movie Makers with reference to film contests and showings, to which amateurs are invited to send entries.

These film assemblies are international, national, regional and local. Some of them merit the first three adjectives in fact; others can claim them only in intention. Sometimes films are brought together to win prizes, in cash, equipment or honors; again, they are collected only to be shown to audiences of various kinds. But, always there is, in these contests, the element of selection, which means acceptance or rejection.

To advise the world of movie amateurs of such film gatherings in Movie Makers is to invite the readers of this magazine to compete. Even if the fact of the contest is merely mentioned, somebody will take favorable action and will send films "because it was published in Movie Makers". If there is any loose end, any lack of careful planning or any slipshod handling of the details of the contest, Movie Makers is blamed.

Therefore, this magazine has become very cautious about publicizing film contests. Its staff knows the difficulties that can arise in their conduct, difficulties that are, in some cases, practically insuperable, such as passing amateur films across national tariff boundaries, and difficulties that, in other cases, come from a lack of detail in contest management. Each proposal of anybody to assemble amateur films by invitation is scrutinized critically, to see what weak spots exist. If the contest managers come early enough to Movie Makers for counsel, these weak spots are pointed out. But, if the scheme is already announced and if there is no possibility of eliminating potential causes of confusion after the announcement, we cannot lend cooperation where we shall reap only later unpleasantness.

Institutions rich in practical experience, like the Amateur Cinema League and Movie Makers, have the duty of using that practical experience for the benefit of all. It is the unhappy fate of such institutions to find themselves always between two critical camps. In the one are the proponents of incompletely planned enterprises, many of them intrinsically meritorious, who complain that their enthusiasm is given a dash of cold water; in the other are the trusting thousands whose confidence in well established institutions causes them to follow even the slightest hint from them and to turn a hint into an assurance.

From a decade of dealing with problems of amateur movies, Movie Makers has elected to be cautious rather than sorry in the matter of film contests. To gain mention in this magazine, these projects must not only be worthy in intention but must also have been planned with sound knowledge of all the problems involved. Only this will avoid confusion.

Philip D. Gendreau

Thousands of rolls of film will be shot this fall for football coaches, and many cameramen will take scenes of games. Yet, in all this footage, there will be little real entertainment, the reason being that a record film of football is not entertainment, except to the most rabid fan. Instead of making a reel of football, why not make a picture about football? Catch the boys out in the field, as well as sequences of the big college games. Get sidelights, such as the excursion trains unloading, and catch human interest in the crowds. Write light titles, rather than statistical ones, and then your film will be entertaining.

William M. Rittase

MOVIE
MAKERS

Seeing color

HARRIS B. TUTTLE

SINCE the advent of Kodachrome film, most of us who are serious about making color movie films have become increasingly color conscious. For the first time, perhaps, we are beginning to compare the colors of the original subject, *as we remember them,* with what is reproduced on the movie screen.

Probably, through Kodachrome, more people have learned things about color in the past two years than in the previous decade. This is no doubt because of the fact that more people are making color pictures in all parts of the world and under all sorts of conditions.

Color, as it affects our everyday lives, is a matter of experience and of sensation. To the individual, the experience of color is not all beauty. Our everyday contact with colors soon becomes a matter of habit. Thus we select the green handled toothbrush, stop on red lights and recognize certain brands of merchandise by the color of the store front. There are, of course, many other situations where we are subconsciously guided by color, yet, under these circumstances, it fails to inspire any sense of beauty. In all of these experiences, while the eye sees these colors, the brain may fail to make a definite record of the impressions.

Color can be referred to in two ways, first, as the sensation produced as color and, secondly, as the physical cause of the sensation, or light.

In the following paragraphs, when the word color is used, one should endeavor to distinguish between the two meanings.

For many years, inventors and scientists have experimented with many methods of color photography. Each has labored endlessly in search of a method that might be the theoretical ideal. This ideal might be defined as a process that would reduce all of the colors of nature as they actually are and that would do this with the simplicity of black and white photography. It would be a process free from emulsion graininess, screen pattern and color fringing—a process providing a film of black and white film speed and one where filters and other accessories would not be required on the camera or projector.

Kodachrome film might be considered as an ideal color process, for it fulfills most of the requirements of the theoretical ideal. However, it might be well to point out that, at best, any color photograph is a photo mechanical reproduction of the original subject.

Kodachrome films are so accurately color balanced to the type of light in which their use is intended that, if the light changes very slightly, it may affect the color of the finished picture. Thus, if Type A, the artificial light film, is used in daylight, or even if it is used in artificial light with a small amount of daylight present, the resultant picture will have a bluish cast. Likewise, if daylight Kodachrome is used in tungsten or Photoflood illumination, it will render pictures with a definite reddish cast. No matter whether the apparent differences in colors between the original subject and the finished picture actually are caused by the characteristics of the film, the light or one's personal reaction, they are annoying to the untrained eye.

One of the first color pictures that caused me alarm was that of a snow scene. When the picture was projected, all of the shadows had a bluish cast. Certainly, when I made the picture, I saw no bluish shadows, yet there they were on the screen. I immediately made several tests, both photographically and visually, and was soon convinced that shadows in the snow reflect some of the blue from the sky and that this tinge of blue actually can be seen, once the eye is trained to look for it.

I visited an art gallery and studied the works of many painters—at close range and at proper viewing distance. I discovered that the artist must have a very highly developed sense of color values. The blue pigment placed around the eyes in a portrait, for instance, appears entirely wrong when viewed at close range, but, from a distance, it adds life and naturalness to the picture. On investigation, I found that, around the eyes of most people, there really is a bluish tint, caused by the small veins near the surface of the skin. In some persons, it is much more apparent than in others. Artists, I learned also, always work on any chosen subject with the same quality of light. Thus, a picture that would represent late afternoon would be painted in late afternoon and would show long shadows and definite tints, from yellow to orange in the highlights—the color of late afternoon sunlight.

Pictures painted in the springtime have bright, fresh tints of green. Pictures painted in the fall are full of the yellows, brownish greens and reds of autumn foliage.

The layman often disagrees with the artist's conception of sunset in paintings. This may or may not be justified, depending upon the picture. However, the artist should be allowed some privileges in his expression of color, by accentuating a worth while hue or by subduing a less essential one, just as a speaker or writer might vary the choice of words to express a thought.

There are many factors that might affect the reproduction of a scene, either by an artist or by color photography. These factors are related only with reference to interpretation by the eye, and that interpretation depends upon many circumstances.

In making a color scene of a sunset, one has a tremendous advantage over the artist, for it is possible to make a con-

A short course in chromatic theory and recognition tinuous series of movie shots of the ever changing sunset colors. Here, the artist has to paint somewhat from memory, for the rapidly changing colors and the limited time the sunset lasts prevent him from obtaining more than a fleeting impression.

Kodachrome pictures of sunsets are often so brilliant and realistic that they call to mind that old bromidiom by Gelett Burgess, "If you saw that sunset painted in a picture, you'd never believe it would be possible!"

It has been estimated that about ninety percent of the people are capable of seeing colors correctly, for about one person out of every ten is color blind to some extent.

The question might now be asked as to why should those among the ninety percent capable of good color vision ever see colors differently from the color film? The answer is that, while they may be capable, they have failed to train the eye and brain to interpret conditions of light and mixtures of color accurately, whereas Kodachrome film interprets all of the colors of nature, sorts them out and puts them back together again—just as they were.

The untrained ear may enjoy music, hear it every day, and yet not be able to tell what keys are struck or whether they are sharp or flat. So it is with the eye and color. While we have grown up in a world full of beautiful colors, we have not trained our eyes to comprehend the mixtures of colors well enough to sort them out and store definite, tangible impressions of them away in the brain.

So, in order to interpret color picture results, one must start somewhere near the beginning and learn a little about the many factors which should be considered in making a fair criticism of color films. When color movies or "stills" appear perfectly reproduced on the screen, there is no need for any analysis. However, when there appears to be a difference between the colors of the picture on the screen and the colors of the subject, as they are remembered, one is justified in asking why.

First, let us consider light, the physical aspect of color.

Sunlight, our standard of white light, does not supply the earth with light of constant color nor of constant intensity. This is not a fault of the sun, but of the layer of atmosphere, enveloping the earth, and the clouds, vapor, smoke, dust and moisture suspended in it.

Sunlight, which is white, is composed of many colors. Light from the sun travels in waves, and each wave produces a different color. This can be demonstrated by passing a beam of white sunlight through a prism. Each wave will be bent, and the amount of bending will depend upon its wave length; thus we can see the visible spectrum composed of a great many colors, but which can be classified in six general groups—red, orange, yellow, green, blue and violet. The red waves are the longest, the violet the shortest. All known colors can be matched by the proper mixture of the above named colors. In mixing pigments, however, black and white must be added in order to reproduce all known shades and tints of color.

For purposes of color photography, it has been found that all of the colors of nature can be reproduced if the colors of the spectrum are divided into three general groups instead of six, namely, the red, orange and some of the yellow in one group; the rest of the yellow, the green and part of the blue in the second group; and the remainder of the blue and the violet in a third group.

If color filters were made to match these colors, we would have a red orange filter, a green filter and a blue violet filter. If three photographs were made on panchromatic film, one through each of these filters, and then, if positive transparencies were made from each negative, and all three were projected each through the filter through which it was taken, when the images were superimposed on the screen in register, the result would be a color photograph of the original subject.

Color photographs can be made in two ways. Either by the process outlined above, which is known as an *additive color process*, or by taking these same positives from the color negatives and dyeing each with a dye of the complementary color—that is, by dyeing the red orange negative's positive a blue green; the green negative's positive a magenta; and the blue violet negative's positive a yellow. This method of color production is known as a *subtractive color process.*

Kodachrome is a subtractive process, but, instead of making three separate photographs, Kodachrome records all three at once—one above the other in its three layers within the depth of the emulsion. After development, each layer is dyed with a color complementary to the original color sensitivity of the layer, and thus Kodachrome reproduces a color picture of the original subject.

All processes of color photography are based upon one of these two principles.

Continuing again with the characteristics of sunlight, we find that, when the sun is directly overhead, most of the waves of light pass through the atmosphere and reach the earth as white light. At all times, the minute particles of dust and water vapor suspended in the atmosphere cause some of the shorter waves to be deflected or scattered from their regular path. Thus the blue and violet waves of light are scattered, which causes the sky to appear blue.

In early morning and late afternoon, the sun's rays, when viewed from a fixed point on the earth, pass through a much greater thickness of atmosphere than at midday. The greater thickness of atmosphere and, consequently, the greater number of dust particles present cause more waves of light to be scattered, so that not only the blue and violet waves, but also some of the green and yellow waves, are scattered, leaving only the orange and red rays passing on through to the observer on the earth. This is why, when the sun rises or sets, it appears orange or reddish in color. When the sun is shining, the light from the north sky, north of the equator, and the south sky, south of the equator, is bluer than other portions of the sky. The light on dull, overcast days is also slightly bluer than sunlight.

With all these variations in sunlight, it is obvious that it would require several separate types of color films to balance colors properly for the many possible light conditions.

While Kodachrome daylight film is color balanced for noonday sun, it will render excellent results from eight in the morning to four in the afternoon. Before and after these hours, if color pictures are made in sunlight, they will have a cast of yellow to orange red over the sunlit tones. Since this is the natural behavior of light, we should expect to see these colors reflected in a good color picture.

Some of the elementary conditions, where either light or the colors of other subjects affect picture results, might be listed as follows: the blue shadows in snow, blue reflection on water, blue reflections on automobiles and their chromium or nickel plated parts, the blue appearance of macadam roads, railroad tracks and of deep shadows. These are all caused by reflections of blue light from the sky.

The reflections of green light from grass and trees often will add a greenish cast to many pictures. Other colors, either in or out of the picture, may reflect sufficient light on the subject to affect the photographic color results.

A friend recently complained about the reddish color of his wife's face in a picture he had made of her. An examination of the film disclosed the fact that she had worn a red picture hat and a red coat, both of which were reflecting considerable red light to her face. When he had made the picture, he mentally adjusted his vision to see her as he wanted to, but the red light was there just the same, and Kodachrome film proved it. If she had worn a green hat and coat, the reflection of green light would have made her appear pale.

With artificial illumination by Photofloods and Type A Kodachrome, the fault most apparent in color rendition is the presence of daylight in the room. The daylight causes a duo color effect. The highlights and middle tones illuminated by Photofloods will be rendered properly, but the shadows will reflect the blue daylight, thus rendering a duo color effect.

There are numbers of human factors which must also be considered in analyzing color results.

In addition to color blindness, already mentioned, one's personal health is an important factor, for, as an example, the excessive use of tobacco or alcohol will affect one's color vision, as will many organic conditions.

(*To be continued in November* MOVIE MAKERS.)

Setting of the past in "Over the Hill," made in the period before movie sets and actors were given glamour.

New backgrounds

HARRY ALAN POTAMKIN

This article, by Harry Alan Potamkin, who was a brilliant critic of the motion picture, is here published for the first time, a number of years after his death. It is the last of a series that was discontinued nearly a decade ago and is presented now partly because of its historic value and partly because of the imaginative suggestions that it offers. *Editor.*

"NECESSITY is the mother of invention," says the old proverb, but, in so far as creative artists are concerned, movie makers included, it might better be put, "the necessity of economy is the necessity of art." Sets are necessary to the experimental film maker who undertakes the photoplay type of picture. But, to make a good set would cost a lot of money, and therefore most amateurs use the settings and backgrounds that are at hand, tailoring the film treatment to fit the facilities available.

For the most part, this may be well advised, but sometimes it unnecessarily limits creative imagination, for, if the medium is to be an art, the set should be an integral and fluid part of the cinema itself. The cinema experimentalist and *avant garde* producer have known this and have made use of plain backgrounds, symbolism and even shifting planes of light as sets. An amateur can make cut out sets, such as Robert Florey has created, but these, at least to me, are too pretty and too much like a stage to have cinematic quality.

When Francis Bruguière lacked the means for building sets for his unfinished film, *The Way*, he reflected light through cheese cloth in frames in the background. The cheese cloth was framed variously, and the frames were changed and moved during scenes, although, when the characters were expressing intense emotions, the framed light was at rest. Economy produced art, design, rhythm, drama. Again, since his film was conceived totally in multiple images framed against light, the actors themselves were looming, imminent backgrounds to their own drama. This is a use suited to the mystical, psychic, non narrative film.

In one of his films, Hans Richter, the German experimentalist, has an up and down movement of gray square planes. Modern art, in its various schools, offers suggestions for simple, toned backgrounds in alternations of rest and motion. The Russian Ballet has used a moving background for its dance—the movie can use a moving background for itself. The background in motion is almost a new idea. Moving backgrounds effected by moving cameras are general, but why not have backgrounds mobile in themselves, with the camera at rest?

Why the full set? Suppose you are filming a cabaret scene. Go to Starewitch for a suggestion. In one of his toy size sets, you will find that only a keg and a few small glasses suffice as properties and background. Bruguière showed only a table, a chair and a bottle in a saloon scene.

Representative objects can suggest the full environment. The expressionists used this method symbolically, but it also can be done as realism. In the symbolic set, the bottle might be magnified; in the realistic set, the normal size can be retained. Amateurs tend to like the detail for detail sets that duplicate real conditions, but this is more or less over, even in the realistic theatre. There is no need of perpetuating it in the movies; for example, a carnival scene can be conveyed by balloons, Avoid, however, those [Continued on page 502]

In "Blood of a Poet," at top, a plain set emphasizes the actor; in "Poil de Carotte," below, actors make set.

Gun manners in an
open boat could be
added to the reel

Film teaching for hunters

ORMAL I. SPRUNGMAN, ACL

Making safe ones out of beginners is cine mission

SOMETIMES I feel that we probably overstress the personal angle in home movies. By the time we throw in grandma and the young heir, the inlaws and the outlaws, there just is not enough footage left to unfold a continuity.

The same is true of the outdoor film. We pack a canoeing picture full of closeups of paddle pals clowning before the camera, or eating, or holding up strings of dead fish, and we forget the more important aspects—scenes of woods and white water, glimpses of leaping fish and wild game. We go out on an angling jaunt and photograph the boys at the start of the trip, later becoming so engrossed in pulling up "wallopers" that our camera gets paralysis and our carefully outlined film plan turns out to be a hodgepodge for the family album.

You may not be a Dead Eye Dick on wing shots. Your shooting may even be worse than your golf game. But, if you are a webfoot enthusiast, a duck hunting movie along educational lines will give you an excellent chance to test your camera trigger finger. As an ardent conservationist, you are a bit weary, perhaps, of putting fish into bass ponds and feeding the birds in winter. You want to do something that is both helpful and different.

All right. How many men in your community, or future hunters in that boys' group which you are fathering, really know the rudiments of handling a scatter gun in the open or of extending simple courtesies while afield? Judged from the nation's toll of hunting accidents, such a film might be timely for club use.

But planning an educational or documentary study is a bit more complicated than shooting personal stuff. You can apologize for errors in personal filming, but an educational piece either hits the mark or falls way short. So, it is best to make a careful plan or film outline in advance. To start with, collect all the data and charts you can on hunting accidents and their types, and bring out the best of these findings in your introductory title, following through with an animated chart or two. Aim your film at the average twelve year old. Don't clutter things with technical data. Talk simply, for you are crusading.

You might open your film in your Photoflood illuminated hunting den, showing closeups of the more popular types of scatter guns—the .410, the 20 gauge, the 16, the 12. Reveal, by means of closeups, the difference between the pump gun, the double barrel and the "over and under." Choose a light, contrasty background for filming, since gun detail is easily lost against a dark background. Your sportsman friends or your local sporting goods dealer will lend you the necessary guns to complete the picture layout.

Now take a gun down and put it together again before the camera to show its operation. Employ a cine titler, with its auxiliary lens, for taking extremely close shots of the working parts. Show, by finger pointing or charts, the location of such parts as the heel, fore end, rib, ejector, sights, etc. Next, stack up shotgun shells for these different guns to show relative sizes, and then take a closeup of a sharp knife slitting a shell open and exposing the component parts. Sample shotgun shells with cellophane windows are also available.

With the elementary introduction out of the way, make a list of hunting *don'ts*, and figure out a method of dramatizing these out of doors. You might show an old timer and a young fellow starting out on a hunt together. The old timer will lend color to the film, revealing always the right way of gun toting, while the young fellow

[Continued on page 500]

Coloring the seasons

OLIN POTTER GEER, ACL

DAZZLING blue white snow, pink peach blossoms, the dark green of the pines and the gorgeous hues of autumn! How fortunate are we movie makers in that we can record these in all their natural glory and do it with a faithfulness unbelievable to the uninitiated!

Each season has its color theme, and each its contrasts in color. Together, they will furnish continuity sufficient to hold the attention of any audience. The scenario, however loosely followed, that is so essential in monotone movies, is almost unnecessary in a color movie based on the seasons as a theme. The seasons, themselves, portrayed as the months pass, furnish continuity enough for the otherwise unrelated shots we amateurs are so prone to take.

Another advantage of such a seasonal arrangement is that, each year, one can, if he likes, add new and more satisfying scenes to the reel, or one can substitute these for others that have begun to pall. Such a continuity presents a scope broad enough to cover almost any scenic sequence taken out of doors, at any time of the year and at any location in our northern climate. By no means, in following this theme, should the color movie maker limit himself to bunches of brilliant flowers or even to gardens. He can use them, however, for punctuation between broader scenes of nature.

There are two points of technique which the Kodachrome filmer must master, would he truly record the colors which nature has so generously provided and, at the same time, render them most attractively. The first is that old bugbear, exposure, and the second is getting attractive color contrasts in scenes.

Before we filmed in color, most of us felt that, with our experience and with the records that we kept of every scene taken, to say nothing of exposure charts, we were able to choose the right stop to fit the scene. But Kodachrome presents the problem of exposure all over again, and more acutely, too, which is perhaps a good thing, for the new challenge is stimulating. In any event, errors in exposure, that could have been disguised in black and white by an intervening title, may well be disastrous in Kodachrome. The solution, I have found, lies in using a photoelectric cell meter in all cases and following it implicitly.

However, in dealing with exposure, the experienced movie maker who first takes up color is but reviewing an old subject from a new angle. Contrast between colors, and the subtle juxtaposition of complementary colors, is another matter. And it is an important matter, for a little attention to it will make a great difference in the beauty of the scene. When I began to consider this point, I wrote a list of the complementary colors on the flyleaf of my scene record book. They are: red-green; orange-blue; yellow-violet. How desirable it is to include such contrasts in a scene may readily be ascertained by comparing the effectiveness of a shot of a girl in a dark blue sweater standing against a background of evergreens with one of the same girl in a bright red dress standing in the same place.

Winter and summer offer sequences in dramatic contrast

Each year, time is a complete theme with chromatics

In our own record of the four seasons, as nature paints them, we began the show with early winter and ended it with autumn. Our opening scene is of a pair of horseback riders wearing brown sweaters and mounted on a sorrel and a white horse against a background of leafless trees and dried yellow corn stalks. As we follow the prancing horses, this background changes into a bright blue sky studded with cumulous clouds. Snow scenes, including brightly clothed subjects against the blue white snow, next are introduced by an appropriate title. Many were taken through the window panes in our sun porch of the driven snow during a storm and afterward. Especially effective were the grotesque shapes of the snow masses on the weighted evergreens that surround our winter home.

Spring, I introduced with blossoms, followed by a trip through the orchards of the Finger Lakes region. Then came Niagara Falls which, in their varying hues under different light conditions, are one of nature's greatest contributions to the color filmer.

In summer, I recorded our life as we live it during vacations on the Maine coast. There, each day, we walk from our cabin in the woods, past the rocks, to the water, and these suggested a sequence each. One of the best of the shots we took there was over the stern of our speed boat, running through the rapids in a narrow tidal river. Gray rocks and evergreens were the background of this shot, while in the foreground was the dark mahogany of the boat's stern, our yacht ensign snapping back and forth across the dark blue water and the torn white spray of our boat's wake.

Recording the brilliant hues of

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Clifford Scofield from R. I. Nesmith and Associates

Philip D. Gendreau

Charles DuBois Hodges, ACL

A Photoflood in a lantern makes fine Hallowe'en picture

The clinic

FREDERICK G. BEACH, ACL

Pumpkin shots ■ A Hallowe'en party offers a chance to film children, and even grownups, in amusing antics which will provide hilarious entertainment at subsequent parties. At the same time, one may get footage that will take its place in the priceless family record. A novel touch may be added by filming a Jack o' lantern illuminated by a Photoflood bulb placed inside, as shown in the illustration. It is not necessary to have additional light if only a silhouette effect of the Jack o' lantern face is desired, but, if you wish to bring out other details surrounding the pumpkin, as in the illustration, additional lighting will be necessary. Closeups of costume party masks, filmed with lights behind them, will give eerie touches to the Hallowe'en picture.

Take a chance ■ "Although lighting conditions may not be ideal, it usually pays to take a chance," says Francis M. Hirst, ACL. So he photographed interior views of the stained glass windows of Trinity Church in Stratford-on-Avon, York Minster and Westminster Abbey and he did it with regular Kodachrome, loaded in an 8mm. camera equipped with a lens no faster than *f*/3.5. He got some beautiful shots that enliven an attractive European travel film. Mr. Hirst says that, on a clear, bright day, it ought to be easy to duplicate his results, and even to improve on them, if the weather and the direction of the sunlight offer the opportunity. In the case of reasonable doubt, it does pay to take a chance, as Mr. Hirst suggests—even in the face of an adverse meter reading. In this instance, a meter might be unduly pessimistic, because its reading would represent all of the dark area around the windows as well as the windows themselves, unless it were possible to hold the meter very close to the windows. On the basis of Mr. Hirst's experience, we wouldn't hesitate to take a chance on color scenes of the stained glass windows of other churches and cathedrals.

Top light ■ Otherwise mediocre shots of children may be improved greatly by a bit of top or side lighting. The two boys shown in the illustration at the right were well lighted by a flood light placed just to the right of the camera. However, this shot would have been rather dull in appearance if the strong highlights on the heads had not been created. This was done by a single reflector placed directly over the heads of the boys but out of camera range. When it is not possible, or, for some reason, not desirable, to have more than one light source near the camera, the addition of a single overhead or side light, close to the scene, will give the picture just the touch it needs. It is seldom worth while to film a scene illuminated by a single light source.

Positive shadows ■ Titles made with positive film and black letters cannot be produced with shadow lighting planned to give the letters relief. Because values are reversed, the shadows come out white and transparent, with a rather unpleasant effect. Those who use positive film for titling should stick to flat, even lighting and reserve shadow effects with raised letters until they shoot a group of titles on reversal film.

Copies ■ Surprisingly satisfactory copies of scenes on 8mm. or 16mm. black and white film can be made by using the camera, projector and titler. A sheet of white paper is placed in the titler easel, and the projector is arranged alongside the camera, with the image focused on the white card. Simply film the projected image, and a passable copy will result. Now and then, there may be a slight flickering or fading, due to the shutters of camera and projector getting in synchronization, but this appears to be more of a theoretical stumbling block than a practical one. This arrangement suggests a number of title tricks involving animated backgrounds. However, it would be neither advantageous nor economical to duplicate a whole roll of film by this method.

Reflectors ■ The amount of light thrown by a projector is greatly affected by the position of the reflector which is placed behind the lamp. This highly polished concave mirror usually is positioned by an adjusting screw. Directions for centering the mirror will be found in the instruction manual and will vary according to the make of machine. Unless the reflector, lamp and lens are in a straight line, the full illumination is not produced.

Baby light ■ You need not worry about hurting a small baby's eyes with ordinary flood bulbs for interior movie making. Numer-

Top lighting done by reflector gives this scene interest

Philip D. Gendreau

F. S. Lincoln

Here's an interior shot made near a window by daylight

ous movie makers have hesitated to make indoor shots of babies, for fear that they may injure the infant's eyesight, but doctors have assured us that the relatively small amount of light used will do no harm if one exercises care.

Actually, the light does not compare in power to strong daylight or sunlight, yet nobody hesitates to take a baby outdoors. If one still has qualms about it, overhead lighting can be arranged easily. It is not always necessary to use lights indoors to get a satisfactory shot, as the proud father, above on this page, shows us. On a bright day, the natural light from the window usually serves very well if nothing more than a record portrait is wanted.

Editing systems ■ Two extremes in accepted editing methods are illustrated on this page. The movie maker in the top picture is employing the rather complicated system that involves a complete breakdown of all scenes in the film. The individual scenes are cut apart and are rolled inside the numbered pill boxes, and, as this is being done, a brief description of each scene is written on a card numbered to correspond with the number on the pill box. Thus, the movie maker can assemble the cards in any order that he wishes, and then he is able to arrange the pill boxes in the same order without confusion. The final operation is simply a matter of splicing the scenes together in the new arrangement. Individual movie makers vary this procedure somewhat, and some use numbered notations on sheets of paper instead of the cards. In any case, the advantage of this method is in its exactness and neatness, especially valuable if the picture is long and editing is to be postponed from time to time. The disadvantage is in the amount of work caused by breaking up the film completely.

The lower picture illustrates a very simple method that involves only a partial breakup of the film material. Since sections of the picture require few changes, they are wound on hundred foot spools, which may be recombined in a slightly new order. The changes in the material on the various hundred foot spools are made on the rewind, and, when each section is brought into order, it is wound on a 400 ft. reel.

Technical comment and timely topics for the amateur

Star baby ■ An enterprising amateur movie maker, who was filming a picture of a newly arrived baby, decided to capitalize on the fact that a movie, then playing at a local theatre, had a title that fitted his purpose. The title was *A Star Is Born.* He arranged with the man who was to put up the posters for the theatre to meet him at a well lighted billboard, and he filmed the man as he pasted up a poster prominently displaying the picture's title. As soon as it was in place, he had the obliging billboard man paste over the large poster a previously prepared white strip, on which were lettered the credit titles for his own film, including the baby's name.—*Epes W. Sargent, ACL.*

No tip off ■ The users of the newsreel type of sound camera, and movie makers who present their silent films with a narrative delivered through a public address system, must consider their words before uttering them. Comments, in either case, should not describe obvious points in the picture. Rather, they should suggest something interesting that is not obvious to the audience. Rapid fire comments must not run concurrently with complicated action, for it is difficult for a person to follow such action on the screen and, at the same time, digest a barrage of facts given by an announcer.

Sound projection ■ In some cities, where districts are supplied only with direct current, if one is to operate a sound projector, it is necessary to use a rotary converter, which changes the direct current to alternating. Usually, these converters have a peak output of about 300 watts. This is not enough to run amplifier, projector motor and lamp, if the lamp has a rating of more than 250 watts. Some machines have a special receptacle for plugging into a direct current supply, to be used for the projection lamp only. In that case, it is safe to run the rest of the machine from the converter alternating current output. If such a feature is not built into the projector, there is danger of overloading the converter.

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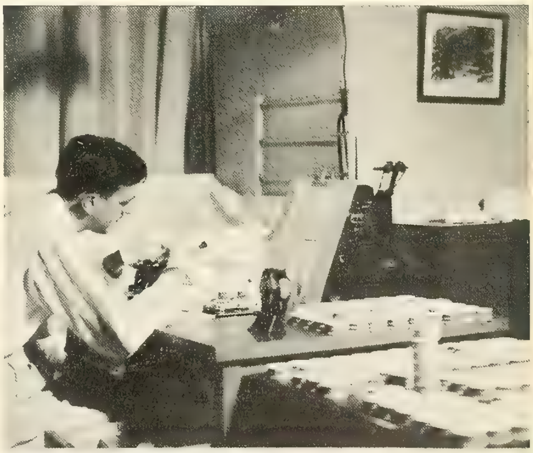
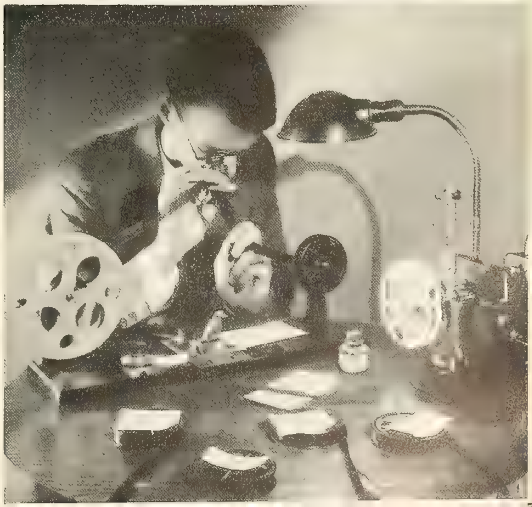
Complex and simple editing procedures that are described

J. Kinney Moore, ACL



Charles DuBois Hodges, ACL



"Other half" movies

PAUL D. HUGON

Cinematic foray into the unusual usual is advised

PERENNIALLY novel in the field of drama or fiction is the story of the adopted child. Passing suddenly from a world of suffering and uncertainty to one of comfort and stability, forced to adapt itself to attitudes which seem utterly foreign and meaningless, the orphan typifies that "other half of the world" which adjoins our own, and of which we know next to nothing.

We are physically acquainted with the bootblack who gaily snaps his narrow band of polishing cloth, or the bored scientist who answers our foolish questions at the museum. Could we reconstruct a continuous five minutes of their thoughts, a day of their leisure activities?

In one of Edna Ferber's short stories, a German governess, correct, composed, competent, is employed to look after an only child in a wealthy New York home. Her employers pity her, wonder in what drab routine she spends her free afternoons. The minute she leaves the sumptuous apartment, she goes to a tiny flat, cleans it like a new pin, washes her hair, beautifies herself and joyfully meets her husband, who also "lives in" where he works. During the day, together they enjoy a good stage play, an excellent dinner, a Bach recital, and part once more to return to their other lives, their outward, empty lives. And their employers whisper, "Poor people! They have no imagination!"

Only in fiction, in the movies, in the occasional revealing flashes of a newspaper sensation, do we catch a glimpse of that other half which would be better called nine tenths of our own world. It is that same invisible obstacle which so effectively bars our way to complete understanding of other nations. The boy of one country has been taught that it is manly and frank to look grownups straight in the eye; the boy of another country has been punished for such brazen and insolent conduct. Any American girl thinks herself friendly and democratic (two words accepted unquestioningly as representing highly desirable virtues) if she engages in conversation with a stranger of the opposite sex; any European girl will aver that only a hussy will speak to a man who has not been properly introduced to her.

Record those folk manners that soon will be forgotten

George French, from R. I. Nesmith and Associates

The theatrical movie has helped somewhat to bridge that chasm, but studio films still leave too much to be desired as a factual record. Their credibility is too low. How are we to disentangle fact from fancy? A foreigner sees, in a Hollywood movie, married women wearing shorts on the streets. In the same picture, he hears supposedly cultured people talking the most incredible piffle. His first reaction is to put both down as a scenarist's amusing idea. Were the world to judge of dentistry by the movies it sees, it would be obliged to believe that every man, woman and child in America has 100 percent perfect teeth.

Perhaps the only valid documents in our theatrical movies are those unconsciously used as atmosphere, such as the type of scales used by grocers, our police uniforms or the habit of shaking hands indiscriminately.

Since we must discount entertainment films as sources of fact, the amateur, who has nobody to please but himself, is in a position to supply a very real need. Let him produce documentary movies! Let him picture sections of life as it actually is! Let him undertake to show the entire and exact truth, with microscopic accuracy, about whichever corner of the world he knows best—be that the manners and habits of the great Upper Middle Class, or the shape of dogs' noses. Let him floodlight his corner for the present perhaps, for posterity certainly. There *is* such a corner, and he can find it under his very eyes.

An Englishwoman, whose life was very typical of that of the upper strata of London suburban society, and who was unimaginative enough to describe her own smug little world minutely in her novels, found her books in great demand all over the world, not indeed as fiction or as literature, but as unconscious manuals of etiquette. It was a revelation to many of her readers, for example, to learn that English social correspondence is invariably mailed in square envelopes, while the oblong shapes are reserved for business communications, thus enabling the woman who sits down to breakfast to pick instantly from her morning mail, laid alongside her plate, those letters which are likely to be personal and interesting. A small fact, no doubt, but how very characteristic of the extreme orderliness and prearrangement of detail in a mature society. Would not that woman's most ordinary day provide copy for a documentary film that would make an American audience's eyes bulge with surprise? Our own irresistible urge to visit furnished apartments while still occupied by the tenants, or to inspect the new homes of our friends, shows the demand for this type of "other half" information.

The glamour of vacation and sports pictures has almost completely overshadowed the more commonplace, but more varied and important, aspects of daily life. A series on shopping at modern retail outlets, for example, despite some difficulties with lighting, will be a priceless document in another decade and an unbelievable fairy tale outside the United States. Imagine walking into a huge open fronted market, piled high with fruit, vegetables, meats, canned goods; picking up a basket furnished by the store, strolling around and choosing what you want, without interference by anybody, without questioning or bargaining; then lining up at the exit before a checker, who swiftly adds on a machine the total cost of your purchases, wraps them dexterously in deep paper bags and makes the change—and finally, perhaps, having one of the uniformed employees carry the bags for you to your car in the free parking space and smile a

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THE TECHNIQUE OF DENTAL FILMING

DR. JAMES E. BLISS, ACL

Experienced oral and cine worker outlines methods

MOST surgical procedures are difficult to present in a clinical form that would enable anybody other than the surgical team to see successfully the technique involved. The field of dental restoration operations is even more limited, by comparison, and is more inaccessible to view. When performed *in situ* by the direct method, a cavity preparation can hardly be demonstrated successfully to more than one observer at a time. When we are preparing a decayed tooth for the reception of a dental filling material, we deal in fractions of millimetric measurements. Often the most skillful of general surgery seems Brobdingnagian by comparison.

The motion picture is filling a long felt need as a supplement to the use of heroic models for teaching a technique or for the clinical presentation of dental procedure. More and more are the programs of clinic meetings of the profession dotted with motion picture reels as accessory methods of demonstration. Not infrequently, the film is planned to tell the story completely, especially when a presentation is made to a large group.

I can think of no better teaching aid by which to show a class the details of a fundamental technique or the intricacies of an advanced procedure. By no other means can such teaching demonstrations be repeated over and over again at a moment's notice. For oral surgery, a film library of the unusual cases, certainly some in color, would be an asset to any surgery department. It is not always possible to have the unusual cases available for class demonstration.

In our course of dental instruction at Western Reserve University, we have begun filming with the plan of building a series of reels devoted to the fundamentals of specific subjects. The field of dental science is one of progress. New materials and methods are introduced continually, so our start was with basic principles which do not change rapidly. This is the logical start for a film series, for it is upon these principles that our students build their advanced technical ability.

For a preliminary study, Dr. G. A. Peterson, instructor in Crown and Bridge Work at the School of Dentistry of Western Reserve University, and I planned and produced a 250 foot color reel showing the Moulage Technic for Facial Reproductions. This is a process which has, in modern dental technique, replaced the messy, uncomfortable, inaccurate plaster method of impressions for face masks. Both Dr. Peterson and I had been impressed by the lack of finesse of some dental films we had seen. The presentation of technical procedures as just a series of facts, and nothing more, struck us as rather dull fare. Our reaction was that a dental film would be better with more background preparation for the observer, as an introduction and a definite conclusion at the end, rather than with a direct jump into the process and an abrupt finish.

When we were discussing the film plan, it was decided that we should follow some specific outline. A draft was made of the steps in the technique, and a rough scene plan was made. For an introduction, this included preparing the material with which to make the mask, alternated with scenes of the patient in the waiting room and being ushered into the operating room. After a step by step presentation, the film concluded with studies of masks made for various patients.

Frame enlargements from 16mm. dental reel discussed here

16mm. scenes by Dr. James E. Bliss, ACL

The picture was made almost entirely in closeup and extreme closeup, with ordinary camera equipment, such as many movie making dentists own. One lens, a one inch *f*/1.9, plus the help of a titler that is adapted to tripod use, was our only objective. I used the titler for extreme closeup views of finished masks, to illustrate accuracy of the Moulage impression material. My fifty foot camera can be used with lenses of other focal lengths, but, so far, it has remained a one lens assistant.

Our light setups were simple. The operating room scenes were done with one set of two reflectors in which were number two Photofloods. Since flat lighting is the general rule for color, I followed that precept. However, care was taken to have the lights high enough to throw any possible shadows downward, so that they would not obscure any of the action.

In the laboratory, the lights were suspended from the ceiling so that the illumination was from close to a sixty degree angle. Again, we eliminated bad shadows. Since the section was in closeup, the lack of space did not hamper us. All laboratory scenes were shot at distances of from four to six feet.

Visual focusing is ideal, but, since our camera did not have this valuable attachment, my focusing was done by the "D-A-T" method—"depth of field", "aperture" and "tape". A copy of the depth of field table for the one inch *f*/1.9 lens, which appeared in a past number of MOVIE MAKERS, is in my note book. It is second in use only to the exposure meter when I shoot in the wide aperture ranges. I try to use a distance setting that will give the greatest depth of field for a

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More "running gags"

EPES W. SARGENT, ACL

THE "running gag" is a versatile continuity aid, for you can work it into a picture that already has been filmed, or you can plan it in advance. It fits into reels that have a theme, and it will enliven scenes that are more loosely tied together.

Its merit is that it has complete flexibility, and its drawback is that it must be well timed to bring the laughs. In essence, the running gag is simply some slight action interpolated periodically into a film to give comedy relief. It is called a running gag because it runs through the story and is amusing through reiteration rather than through its merit as comedy action.

The idea best fits scenic, travel and newsreel types of shots that are not tied together with a serious theme. Almost any simple action which offers humor through repetition will do the trick. For example, on an automobile trip, a lady in the party wears a long old fashioned veil with a loose end, which blows into the face of the man sitting next to her. This happens once at the beginning of the afternoon drive, to establish the idea, and then there follow sequences of scenery, etc., made on the trip. But, periodically, the two characters are shown, either seated in the car or standing to admire the scenery, and, wherever they are together, the woman's veil blows into the man's eyes. About the third time this happens, there will be a laugh and, about the fifth, the man, exasperated beyond endurance, is shown cutting off the end of the veil with a pair of scissors. The timing of the inserts of the man and the woman, the man's growing irritation and the climax, when the man is goaded to desperation and cuts off the veil, make the running gag in this case.

The idea is easy to handle, because the more nonsensical, the better. For example, it is not necessary to explain where the man got the scissors. The series of scenes can be filmed in the back yard after the trip is over, the blowing veil being handled by an electric fan. But, generally, a gag should be confined to a single person and should require not more than five or six seconds. Over elaborated gags cease to run. They not only limp, but they hobble through the scenic continuity to no good end.

Getting out of the sand trap suggests one "running gag"

Lambert from Black Star

Sometimes trouble arises from the efforts of a player to make the gag stand out. He feels that here is a chance to rise and shine, and he shines to the point of halation. On the other hand, the fault may lie with the gag itself. It may be too elaborate. It may require too much time to put over. Simplicity and speed are the chief requirements of the gag. Too much idea may result in a futile farcical effort rather than the slight comedy relief required.

To illustrate, a recent film was made of a tour of the United States Military Academy at West Point. It was a succession of views of the chief points of interest, unrelieved by any definite story. When one of the early shots was made, one of the party, a fat man, knelt to tie a loosened shoe lace. The movie maker had an idea, and in most subsequent scenes the same man stopped to retie the lace. For the finish of the picture, the lace broke and, in desperation, he tied the shoe on by passing his necktie under the instep. It ended the film on a laugh that made the entire footage seem better. It left the spectator in a pleasant mood.

At no time did the actor overstress the action. He never faced the camera and "mugged". He merely tied the lace and galloped after the departing party. It did not even attract attention until the action had been repeated in the third scene, but, after that, it built up nicely, although it never interrupted the progress of the main idea of the picture. One of those "brash" youths, who imagines himself a natural born comedian, might have sought to build up the idea to the ruination of the effect, the moral of which is to pick your player carefully. It is repeated action and not the action itself which becomes funny.

Two people may be used to stage the gag, but it never should be so elaborate as to require the action of the full group, nor should it be such as to require extended rehearsal. Often a gag will suggest itself, as in the instance of the shoe lace. In one amusing gag, one of the party slapped at a mosquito.

"I'm sorry," he apologized to the cameraman. "I simply couldn't let the darned thing get away."

He was told to keep on slapping. By the third swat, the spectators were with him to the last man. When, in the last shot, he finally bagged his game and triumphantly viewed it (too small, of course, to be caught by the camera), he actually won a round of applause.

In a picnic episode, a small boy was in the party. Each time his big sister and her boy friend found a quiet nook, he would turn up and stare. At long last, the disgruntled suitor pushed him into a brook. There followed a scene with the child wrapped in his mother's rain coat and his small garments spread on the grass to dry, while Big Sister blushingly accepted the ring her suitor had been trying to offer through all the interruptions. It was more or less of a risk to entrust the gag to a child, but he had played in a number of homemade productions and was at ease before the camera. Just in passing, this is about as elaborate as a running gag should go.

This gag had the advantage of not becoming too obvious, since many shots did not include the

[Continued on page 498]

This popular item in film editing again exemplified

SAY IT IN TYPE

CHARLES R. McLENDON, ACL

Selecting fonts to bring variety to movie titles

LIKE the Ancient Mariner, the old printer had a talent for talk.

"You amateurs make me tired," he asserted. "You fool around and sometimes get good pictures. You spend hours stringing them together. Then you mess up the whole works by scrawling off titles on the first piece of paper you can grab. Why don't you take more pains?"

I proffered a willingness to be shown, and he busied himself at a low lying type case.

"Now take that skating picture of yours," he continued. "The one in color. Why not fix it up with something like this?"

These two neat lines of Beton Open lay gleaming on his metal typesetter's stick:

PUT 'EM
ON ICE

Moving to the proof press, he drew an impression of the heavily shadowed outline on silvered paper.

"Take this home," he instructed. "Use your water colors—say a nice dark blue—and tint the type openings. Blue on silver. That should go fine in Kodachrome. In fact, you should have something extra."

And something extra it was. The cool lettering and background, somehow, had caught the mood of the picture. So I went back to the old printer for more.

Escorting me from type case to type case, he pointed out dozens of type faces suited to the needs of the amateur movie maker, all of them available in small fonts at reasonable prices. A small toy printing press costing seven or eight dollars, he said, would be adequate for most title work, and that the accompanying book of instructions would suffice to initiate the novice into the fundamental mysteries of printing.

"But don't forget that type, like man and poetry, has character and feeling," he added. "You can create a mood in type just like you sometimes do with a clever sequence of pictures. Think of that when you select your faces."

His hands working rapidly from case to stick, he assembled this line:

MOVIE MAKING IS FUN

"If you want a font of that," he instructed, "ask for Cartoon Bold."

I liked the name and I liked the face. There, I thought, was the perfect face for movie titles. Its characters lay like the firm brush strokes of a master. Moreover, there were no thin risers, descenders and serifs that would be washed out when the title was photographed. Cartoon's bold Gothic blackness was heartening. In my imagination, I put in an order for a font of large measure for main titles and a font of small face for subtitles—for black and white pictures, of course.

I always have had a weakness for secondary descriptions in main titles. So I asked the old printer to assemble one in Memphis Bold, just to try for balance. Mentally, I reversed it as it lay on the type bank, so that in my mind's imaginary screen it looked something like this:

For
Two Cents
A Journey Behind the
Front Page.

"On a photographic background, say a shot of a newspaper press, those bold white letters should stand out crisp and clear," suggested the old printer. "Why not try it?"

We drew a proof on transparent cellophane, which I hurried to the little dark room in my home. There, using the transparency as a photographic negative, we printed the title on velvety chloride paper. The white lettering stood in sharp relief on a solid black background.

From an old magazine, we clipped a fine screen reproduction of a rotary newspaper press and inserted it in the easel of a standard 16mm. titling device. With a proper light setup and the camera loaded with reversal film, we ran off a few feet, purposely underexposed it slightly so that, as a background, it would not be too brilliant and emphatic on the screen. This done, we rewound the film, making sure the dark room lived up to its name and was completely darkened.

The reversed lettered title was substituted in the easel for the magazine clipping. This time the film was fully exposed, the white letters burning their way through the emulsion. Processing proved the prediction of the old printer. The lettering stood out crisp and clear against the soft, dark background of the press. A good number, we agreed, for some film built about the activities of a newspaper going to press.

I asked the old printer about small faces for the subtitles that create character in a movie film. After a moment, he produced this style, which he called Kabel Bold:

Dawn Came Up Like Thunder

"I like the quaint distortion of the letters," he commented. "I like the tall spike of the T, the clipped way the C is cut, the roundness of the small 'd' and the odd slant of the 'e'. But any of the Gothic faces should serve. They won't thin out when photographed."

In fact, any of the following styles should make handsome subtitles. They are, in the order which they appear, Metroblack, Memphis Bold, Cheltenham Bold, Bookman and Franklin Gothic. These have been chosen, not because of their fetching names, but for the fact that they are to be found in most print shops and stock houses. All are foundry types, available in small quantities.

Dawn Came Up Like Thunder
Dawn Came Up Like Thunder
Dawn Came Up Like Thunder
Dawn Came Up Like Thunder
Dawn Came Up Like Thunder

Discussion of subtitles brought

[Continued on page 504]

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

New in Wheaton ■ During the summer months, the Wheaton (Ill.) Camera Club joined the ranks of the many new groups forming to serve the interests of both still and cine photographers. First officers are David A. Helmich, ACL, president; David Kummer, vicepresident in charge of still photography; George Matthews vicepresident in charge of cinematography; Howard Anderson, secretary treasurer. A constitution and bylaws have already been adopted and enthusiastic plans are being made for the coming season.

Eights active ■ One hundred and twenty members and guests crowded a late meeting of the Los Angeles 8mm. Club, which featured a round table discussion of titling technique by selected members. Among the speakers were Vincent Hague, Dr. Henry A. Linek, C. G. Cornell, Bion Vogel and Earl Janda. Vicepresident John E. Walter, who presided at this gathering, announced to the club the formal rules and regulations drawn up to govern the award of the Horton Vacation Trophy, a handsome plate recently put up for an annual club competition by William L. Horton and Mrs. Horton. Members' reels, submitted by Leon C. Sprague, Ed Pyle, James B. Ridge and P. M. Niersbach, rounded out the program.

Movies on L. I. ■ Movie minded members of the Long Island Photographic Society will now be served directly by the Long Island Cinema Club, a recently formed subsidiary of the older, parent organization. For the present, the society's officers will guide the new section. They are Hillard B. Swede, president; Marcus Walter, vicepresident; Clifford Saywell, secretary; Robert White, treasurer; Carlyle F. Trevelyan, ACL, club counsel. The club is now engaged in the production of a carefully planned film on the activities of its members, designed to feature human interest.

Cinema Club of the Oranges at work on a hospital picture

Finchley Amateur Cine Society taking "Incident" in color

Fun, not fuss ■ In Wisconsin, the Appleton Motion Picture Society, a photoplay producing group, has found that organization and administrative duties incident to a highly formalized club may often overshadow the fun of making pictures, so they have "chucked" regular meetings, minutes and established dues. Production costs now will be shared alike by all those taking part in any one film. Such club business as needs attention will get it from a small group on the technical staff. At the present, the club is engaged in filming *The Man Who Thought He Could Work Miracles*, an amusing parody of the recent H. G. Wells fantasy. It was written and will be directed by William C. Felton, ACL, with James W. Wood, ACL, behind the camera. Others on the permanent staff are William Mehring, president; Sidney Blinder and Kenneth Day, directors. These five and Paul Grignon already have behind them *The Birth of an Idea*, a fourth place winning film in the late M-G-M contest for amateur films.

Fort Worth forms ■ The Fort Worth (Texas) Amateur Camera Club is another dual purpose photographic group formed during the past summer, with a charter membership now closed at eighty. The first officers are Knox Faires, ACL, president; Dr. S. K. Lesser, first vicepresident; McLeod Greathouse, second vicepresident; Lewis Fox, sr., treasurer; Mrs. Warren Day, secretary. Serving with them on the board of directors are Dr. J. N. R. Score, Judge Frank P. Culver, jr., D. L. Johnson, Garland Ellis, Charles Renaud and Samuel Jackson. Meetings have been planned for the first and third Tuesdays of each month, at 7:30 p.m. in the Worth Hotel. Interested movie makers of the district are invited to attend.

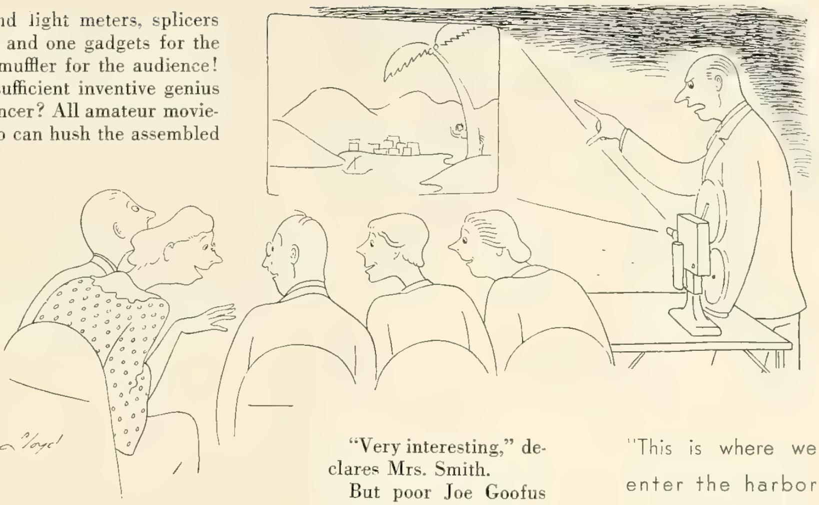
Chicago's slate ■ Nominations for election of officers and directors have been announced by a nominating committee of the Chicago Cinema Club, headed by Charles Wyman, as follows: J. P. Fitzwater, president; Sherman Arpp, ACL, vicepresident; F. Hessler, secretary; H. G. Aschoff, ACL, treasurer; H. W. Young, R. W. Smith and Mrs. D. P. Breyer, directors. The annual election meeting is scheduled for the seventh of this month. Four contests for members' films, each on a selected subject, have been planned by the club for the coming year. They will include films on Autumn, Holidays, Winter and Night. At a late meeting, William Macomber, ACL, of the Chicago office of Agfa Ansco, outlined for the club the intricate details of reversal processing.

San Francisco listens ■ *Composition* was the subject of a talk by George Allen Young, editor of *Camera Craft* and member of the Cinema Club of

[Continued on page 507]

Quiet, please!

J. O. M. VAN TASSEL, ACL



"This is where we enter the harbor at Hanky Panky."

FILTERS and masks, tripods and light meters, splicers and fading glasses—a thousand and one gadgets for the movie maker, and not a single muffler for the audience! Where is the amateur exhibitor of sufficient inventive genius and nerve to produce an effective silencer? All amateur moviedom awaits the coming of a man who can hush the assembled guests until the unreeling is finished.

Of course, some of the snooty gentlemen of the 8mm. and 16mm. field will retort, "Make your films interesting enough and the audience will not want to talk."

But, in speaking thus, the aforesaid haughty gents simply do not know what they are saying. There is something about an amateur movie show that opens the floodgates of irrelevant conversation. The minute the title is thrown on the screen, jointly and severally, the watchers become imbued with an irrepressible desire to talk, and all the best work of the exhibitor, the things in which he prides himself most, make no more impression on the gathering than the poorest shots of the rankest beginner who ever underexposed a frame.

Let us take a typical case. Joe Goofus has had a perfectly scrumptious cruise and has returned with the finest lot of shots he ever took. With care and patience, he has edited and titled his collection until, compared with a theatrical travelog, it is a five star to one. Joe is thrilled by his success and can't wait to flash his efforts before the Smiths next door, the Joneses over in New Rochelle and the Browns who live in town and were on the same boat.

A get together is arranged. Joe trembles with eagerness as the hour approaches. And finally the lights go out, and upon the screen the Amateur Cinema League leader opens the program.

"Were you," pipes up Mrs. Smith, "at that hospital bridge this afternoon?"

Joe groans in spirit, and he fervently hopes that Mrs. Goofus will have sense enough to block the kickoff before the opening scenes come on. But no! Mrs. Goofus, it seems, had gotten an earful of dirt at her table, and she has to spill it to the gathering right there and then. Joe has told her a dozen times how to handle matters, but Joe's pictures are old stuff to her—she has seen them even before they were edited. The story about Mrs. Knapp's daughter, Angelina, and the man she met at the night club is much more worth while.

Then the main title blinks on, a beautiful little piece of pictorial background that Joe justifiably felt would bring ah's from everybody, but nobody notices it because they are all listening to Mrs. Goofus washing up the dirt. A little later, by way of hint for them to pay attention, Joe speaks up loudly.

"This," he says, in spite of an informative subtitle, "is where we enter the harbor at Hanky Panky."

"I remember," replies Mr. Jones, "the time Martha and I took the North Cape trip. It had been raining—"

"It's like our nineteen twenty seven vacation in the Adirondacks," observes Mrs. Brown, cutting off the last few words of Mr. Jones's concluding sentence.

And so it goes for four hundred feet. A mild applause marks the return of the lights.

"Splendid," says Mr. Jones.

"Very interesting," declares Mrs. Smith.

But poor Joe Goofus knows that they are referring to their own remarks and not to his gem on the screen, so he finds no consolation there.

In the days of the silent theatrical films, even the audible title readers were in danger of being torn limb from limb. People sat back in their seats, watched the pictures, had their own thoughts and kept them to themselves. But there seems to be no rule, either of necessity or of courtesy, which guides the amateur film audience. News of the day, backyard gossip, reminders of other scenes, anything and everything may come out as freely as if the meeting were an open forum. Meanwhile, the suffering exhibitor develops a bad case of suppressed showmanship, inferiority and hopelessness which does make not make for a pleasant evening—for him, at least.

This, therefore, becomes a plea for non garrulous audiences. When we, who ourselves are at times exhibitors, view the films of some other worker, let us do our parts toward hushing the assemblage. Joe Goofus, himself, being host and exhibitor, doesn't like to say, "Hey, folks, watch my stuff and do your talking afterward." Yet we, as outsiders, can very easily admonish the others to reserve their chatter. Of course, the problem of Mrs. Goofus may be entirely up to Joe. A well placed "Shut up, Clementine!" will often help a lot as far as domestic affairs are concerned. But, from an outsider's standpoint, let us give Joe a break by an ear splitting silence of our own, and perhaps the bread cast on those waters will return to us sometime when we are on the projection end of the entertainment.

Possibly, a cogently worded leader on our films might do considerable toward easing the situation. Once upon a time, movie shows opened with *Ladies will kindly remove their hats.* Perhaps, just before that League leader, we could flash on the screen: *It is respectfully requested that conversational desires be stifled until the end of the reel.* When talkies were first introduced on the theatrical screen, often they were preceded by leaders that politely requested silence. We might follow suit.

But, as to Joe's problem with Mrs. Goofus—well—Part Two will follow when the audience has gone home.

Audiences should never be seen or heard in program

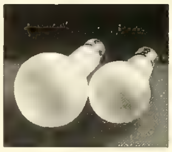
SH
BR

... it's indoor movie
season — in color as
well as in black-and-white

Here's the light . . .

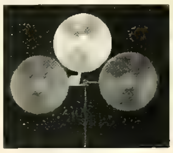
KODAFLECTOR is its name and efficiency is its watchword. *Two* Photoflood lamps, in Kodaflector's twin reflectors, are as efficient photographically as *fourteen* Photofloods used without reflectors. Its full, even lighting floods a whole room. This $5 lighting outfit weighs less than five pounds, including two reflectors, stand, sockets, angle bars, and two 12-foot extension cords.

Left. **Exposure guides, for all 8 mm. and 16 mm. films, are supplied with Kodaflector.**



One Kodaflector will generally do the trick. Yet many movie makers buy two—they step up the efficiency of slower camera lenses so amazingly. Others merely add the newly introduced Kodaflector Extra Assembly—a $2.25 unit consisting of extra reflector, socket, connecting cord and clamp which can be attached to the Kodaflector stand.

No. 1 Photofloods cost but 25 cents each. They've a rated life of two hours. No. 2 Photofloods cost twice as much, are twice as bright, last three times as long. To use the latter with Kodaflector you require two adapters —65 cents per pair.



Right. **Kodaflector, fitted with the Kodaflector Extra Assembly—mounted center.**

EASTMAN KODAK C

ORTER DAYS... IGHTER EVENINGS

WONDER if you realize how easy indoor movies have become? Color movies, as well as black-and-white. Faster films and brighter lights are responsible.

Type A Kodachrome for Photoflood light was new last winter. Now it's proved its effectiveness with both 8 mm. and 16 mm. cameras. Though Photofloods in Kodaflector were the bright and shining stars of indoor movies for the past three years, they're even brighter today. The No. 1 Photofloods have been supplemented by the more brilliant No. 2 Photofloods...Kodaflector, by the handy Kodaflector Extra Assembly.

And as for ease—you merely follow the exposure guides packed with the film, and also attached to Kodaflector. At *this* distance you use *this* aperture. At a greater distance, this wider stop... closer, this smaller stop. The guides tell you. And that's all there is to it. You'll get movies—*full color* movies—on your first roll of film that equal the best you've ever made outdoors. Try a roll of Type A Kodachrome soon, and see if we're not right.

And here's a new 16 mm. lens, ideal for indoor shots

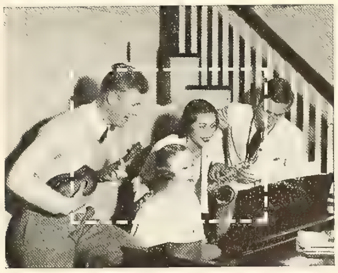
An adapter and the new 15 mm. focusing $f.2.7$ wide angle lens.

MOST standard movie camera lenses are 25 mm. Some are 20 mm. The former cover a field 3¾ feet wide at a 10-foot distance—fine enough outdoors, but a bit cramped indoors.

A "fast" wide-angled lens for indoor shots is the ticket—and that's exactly what is available in the Ciné-Kodak 15 mm. $f.2.7$ wide angle lens. It covers a field about 6 feet in width at a 10-foot distance. What's more, it's a focusing lens—turning down to the amazing minimum of 6 inches! Think of the many close-ups you can make with it. And titles, too.

Most 16 mm. cameras with an interchangeable lens feature will take this helpful accessory lens. $47.50. Adapter to fit it to individual cameras, $6.50.

Below: **The full illustration shows the field of the wide angle lens . . . the dotted lines, that of a standard 1-inch lens.**



Here's the film...

CINÉ-KODAK
KODACHROME
SAFETY COLOR FILM
TYPE A
EASTMAN KODAK COMPANY

MOST movie makers will concentrate on Type A Kodachrome this fall and winter. It's much faster indoors than 8 mm. "Pan"...only a jump behind 16 mm. Ciné-Kodak Super Sensitive "Pan." And certainly its realistic colors are the ideal prescription for movie records within the home upon which you've lav- shed so much tasteful forethought. No filters indoors. nd you can use it outdoors with equal effectiveness y merely slipping a low cost Type A Kodachrome ilter for Daylight over your camera's lens.

But you can make splendid indoor movies with lack-and-white film as well: Ciné-Kodak Eight "Pan," for 8 mm. cameras . . . *any* 16 mm. Ciné-Kodak black-and-white film for 16 mm. cameras—although the generous extra "speed" of Ciné-Kodak Super Sensitive "Pan" gets the nod from wise 16 mm. movie makers.

Ciné Kodak
Supersensitive
Panchromatic
Safety Film
Eastman Kodak Company

Prices? $3.75 per roll for Ciné-Kodak Eight Kodachrome; $4.75 for 16 mm. 50-foot rolls, $5 for 50-foot magazines; $9 for 100-foot rolls. Ciné-Kodak Eight "Pan," $2.25. 16 mm. Ciné-Kodak Super Sensitive "Pan," $4 for 50-foot rolls; $4.25 for 50-foot magazines; $7.50 for 100-foot rolls. All prices include processing by Eastman.

CINÉ-KODAK
PANCHROMATIC
SAFETY FILM
FOR USE IN THE
CINÉ-KODAK 8

MPANY, ROCHESTER, N. Y.

SHORTER DAYS... BRIGHTER EVENINGS

... it's indoor movie
season — in color as
well as in black-and-white

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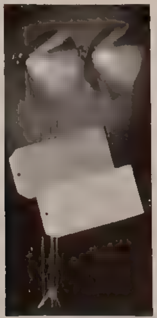
Here's the light . . .



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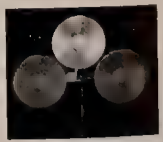

Right. Kodaflector, fitted with the Kodaflector Extra Assembly—mounted center.

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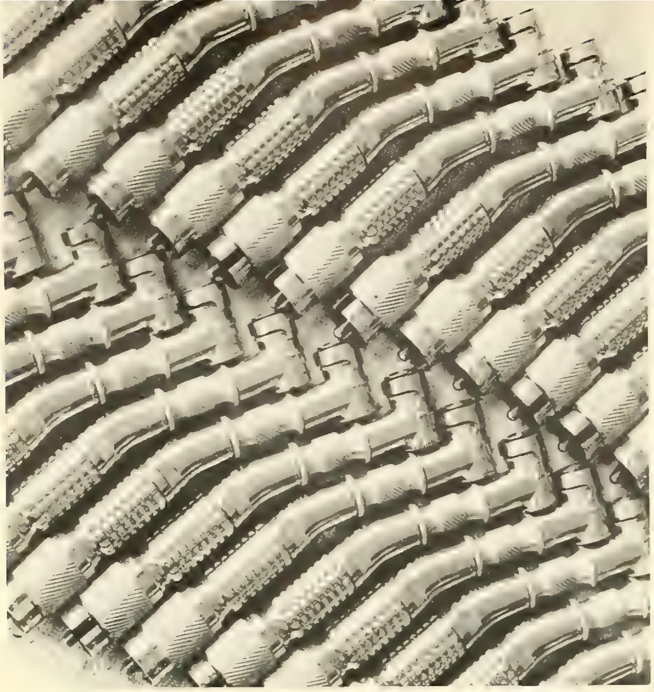
CINÉ-KODAK
SAFETY FILM
CINÉ-KODAK 8

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



W. O. Mussey, jr., ACL

A pattern shot may drive home a point in a business film

A salesman films

W. O. MUSSEY, jr., ACL

THERE is no business that cannot be aided by the intelligent use of advertising or promotional films, but, in the case of some businesses, the motion picture represents the most valuable sales medium.

For example, I am a salesman for a manufacturer of dental supplies, and I found that the customary procedure of "ringing doorbells" was particularly unsuited for the promotion of my firm's latest product. In the first place, I discovered that a busy (and therefore successful) dentist could not give the necessary time in his office required to explain properly the construction and use of the product. Secondly, the product itself is physically small, and its details are hard to see without magnification; and, thirdly, the entire sales talk concerning the equipment is based on mechanical principles, which, while commonplace in machine shop practice, are usually entirely foreign to a dentist.

Undoubtedly, there are other manufacturers who have been faced with practically the same problem. And, undoubtedly, many of their salesmen have thought (as did this one while resting weary feet), "If that customer could only visit our factory, he would know what I was talking about."

Anyway, I pounded many miles of pavements before it occurred to me that, although we couldn't bring every dentist into the machine shop, we could, through motion pictures, take the machine shop to the dentist. Being an amateur movie fan, I had some shots of the Chicago World's Fair of 1933-34. Using these as a foundation, I presented the idea to my firm and obtained permission to produce an industrial film by which we hoped to sell more goods, more quickly and cheaply.

He needed a movie to sell new item so he made it all

The film did just that, and so this is a variety of success story.

In our preliminary talks about the picture, we decided on a 1600 foot reel of black and white, 16mm. film. The picture was planned as a silent film because of the higher cost of sound, and, besides, we thought that we could work out a silent film that would have some advantages, for our particular purpose, not found in sound, the main one being that we could add to it and subtract from it very easily at any time. Then, by using a personally delivered narrative to accompany the film, rather than one recorded on a sound track, we could change the commentary to suit the audience, which sometimes would be dentists and at other times students or salesmen. In short, a silent film personally presented was the most effective and flexible solution of our problem.

The newest amateur movie fan will rapidly understand that the hardest and most important part of the work on a picture of this type must be done before the actual photography starts. There has been much discussion in Hollywood as to which is the most important—the story or the actors. Good direction and good photography, they seem to take for granted. To my mind, the discussion is much like trying to decide which is the more important to the automobile, the gasoline or the engine.

However, to use our own case as an example, while I am positive that our photography was not the best, our story was presented in a different and interesting way, and this, we feel, was in a large part responsible for our success with the film. After all, one can go only so far in purchasing camera or projector, but in working out the idea behind the picture, the sky is the limit.

Since I had in mind, for some time, making a film for our own use, I looked at any industrial pictures that I could get. To my mind, most of them seemed to jump into the sales argument too quickly. The makers seemed to express the thought, "Now, I have your attention for only fifteen minutes, and I am going to pour in all I can." We decided that we were going to take time to tell our story and to tell it right. We were going to ask a man to come out and spend an evening with us, but, in turn, we were going to give him something worth while so that he would not feel that the time was wasted.

I found that a note book was of great help in organizing my story—not a small note book, but a large one in which I could paste pictures. The pictures merely represented mental ramblings set down visually. Whenever I found a picture that looked something like a scene that I had in mind for the film, I cut it out. Then I pasted it in the book as nearly in its proper sequence as possible. When I came to shoot that scene, I had some sort of guide. Newspaper and magazine illustrations, advertising literature and catalogs are full of illustrations that can be used. There was practically no scene in my film which I did not find at least partially worked out for me. On one side of the note book page was the typewritten description of the scene and, on the back, were one or more clippings showing what I had in mind.

For the actual photography, we purchased an advanced type of camera with wide angle and three inch telephoto lenses. We wanted a camera capable of taking lap dissolves and double exposures, and the set of masks was of special value in several places. For instance, we have one sequence in which, on one side of the screen, the dentist is working in the mouth and, on the other side, a machinist is doing similar work in the machine shop. This emphasizes the point that the dentists' mechanical equipment was developed from machines and according to mechanical laws long familiar to the industrial world.

For screenings, we purchased a projector with a 1000 watt lamp and 1600 foot reel arms.

[Continued on page 508]

News of the industry

RUSSELL C. HOLSLAG, ACL

Calvin Co. processes ■ As evidence of its success in meeting up to the minute needs in the uses of 16mm. film, The Calvin Company, B. M. A. Building, Kansas City, Mo., recently announced the completion of facilities for processing Agfa Ansco reversal film in 400 foot lengths. This service will be particularly useful to sound film shooters who may wish to record long footages without a break. This company has also announced that, during the football season, processing of Agfa film will be done every weekend, to insure minimum delay for coaches who wish to study such films. It is claimed by this firm that its 16mm. sound studio has made more directly recorded, 16mm. sound pictures than any other commercial producer so far.

New Bolex book ■ A new, well illustrated and nicely printed catalog, describing in detail the use and operation of the Bolex camera and projector, has recently been issued by the American Bolex Company, 155 East 44th Street, New York City, and will be sent to all readers who may be interested in this precision cine equipment. From this catalog, one may gain an accurate idea of all the special and regular features incorporated in Bolex 16mm. apparatus.

Castle news ■ The favorable reaction and wide sales which followed the appearance of recent, timely news subjects in sound and silent 16mm. versions, as issued by Castle Films, Inc., 30 Rockefeller Plaza, New York City, have resulted in keen anticipation of the first subject of the new series, entitled the *News Parade.* With characteristic timeliness, this company's first release under this heading is entitled, *Shanghai Bombed—War in China.* This most interesting film, which pictures a definite chapter in world history, shows the historical background of the Asiatic struggle, its present setting and many newsreel shots of the actual conflict, including scenes of devastation in Shanghai after the shelling, evacuation of parts of the city, fleeing refugees, battleships of watchful nations in the harbor and many other details. However, all gruesome material has been eliminated.

It is announced by Castle Films, Inc., that Bell & Howell Company has been appointed distributor of its 8mm. and 16mm. library films for every country in the world with the exception of the United States and Canada. It is therefore suggested by the firm that all those living in other countries of the world may secure their films with the minimum of delay by ordering them through the nearest Bell & Howell representative in their own country. Canadian distributors are Associated Screen News, Ltd., Western Avenue at Decarie Boulevard, Montreal, Quebec.

Answers the query "What's new?" for amateur and dealer

A useful battery of lenses made by Eastman Kodak Co.

Historical sound ■ An unusual film in 16mm. sound, depicting the career of Sir Francis Drake during the reign of Queen Elizabeth, recently has been released by Walter O. Gutlohn, Inc., 35 West 45th Street, New York City, under the title of *Drake the Pirate.* It is said that this film has drawn particularly favorable comment from authorities because of its authenticity. The historical incidents are well planned, and the sustained interest of the film makes it well suited for family or educational screening. Authentic speeches by Queen Elizabeth and Sir Francis Drake are included in this sound film.

Revised rules for Italy ■ According to a letter recently received from the Italian Tourist Information Office, Rockefeller Center, New York City, it would seem that the official regulations governing shooting Kodachrome in Italy have been much simplified. G. Pantaleoni, manager of the Tourist Information Office (known as ENIT abroad), states, "It is sufficient now that tourists, before leaving for Europe, visit any branch of the Italian Tourist Information Office . . . or any of the Royal Italian Consulates. This procedure applies to all countries in general and therefore to Canada. As the ENIT has no offices in Canada, a letter would be obtained from the offices of any Italian Consulate in that country. The letter itself simply vouches for the fact that the tourist is an amateur photographer, and the tourist is not required to deliver the film to the home office in Rome."

New Kodak items ■ An interesting array of new cine accessories announced this month by the Eastman Kodak Company, Rochester, N. Y., includes the Pola-Screen Viewer, which fits snugly over the indicator handle of the Pola-Screen. It incorporates an extension arm, carrying a sight through which the movie maker may view the exact effect produced by the polarizer as he rotates the arm. As this arm also rotates the Pola-Screen, exactly the same effect will be produced on the film when the exposure is made.

A new, 2½ inch, *f*/2.7 telephoto lens is also available and should prove particularly useful, because of its speed, for afternoons on the football fields. Its magnification is also excellent for this work. This lens is interchangeable with lenses supplied for the Magazine Ciné-Kodak, Model K Ciné-Kodak and Ciné-Kodak Special. Also, with an adapter which is available, this new lens may be used in cameras having standard thread mounts.

An extra reflector unit has been made available for the compact and efficient Kodaflector. It converts this device into a three reflector unit, valuable for all occasions when extra light is needed, particularly for

[Continued on page 512]

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- **Pinkham Smith Co.**
- **Montgomery Frost Co.**
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ratory or other related work can be filmed and edited in later.

Nothing is quite so discouraging to the man in the back row as the fellow in front of him, especially when what he wants to see may be impossible to have repeated. For this reason, I believe that the trend is for more dental filming. In the interest of the students from the "A" to "Z" rows, the colleagues who wish to share your improvements in technique, the parent and laity groups who want to know more about dental general health, bring the mountain to Mohammed—let them really see the story you have to tell —on the beaded screen.

Coloring the seasons

[Continued from page 485]

autumn that we encounter on our annual Columbus Day trip to the Adirondacks is a problem only in selection. The browns and reds in all their hues present an almost limitless galaxy of color; the yellow leaves of white birches against the deep blue waters of a lake in the brown mountains, the flaming torches that are the maples against a bright blue sky, the five leaf ivy among the evergreens — all furnish, in turn, backgrounds for our long silver gray phaeton with its canvas top. What more could any painter desire?

The scene that we chose to close our final reel is one taken at Bolton Landing, in New York. It is a crosslighted view, framed in birches, with clouds dotting an azure sky over the brown mountains. In the middle ground is a runway leading to a little boat house which just suffices to focus attention on the rippling waters of Lake George.

Film teaching for hunters

[Continued from page 484]

probably will display the ignorance and inexperience of the beginning hunter.

What are some of these hunting *don'ts?* Carrying a loaded gun in a car is usually frowned upon as neither safe nor sportsmanlike. So the gun chambers first are emptied, and then the hunters pile in. There is a spin of the wheels, some scenery flits by, and finally the hunters reach their destination many miles north. Here is an opportunity to depict proper and improper methods of removing a gun from the car. Similar precautions are used in getting out of a boat or climbing through a fence. Pulling the gun with muzzle toward you, or pointing it at a companion, invites sudden death.

Point out how closing the gates that were found closed and refraining from cutting fence wire, or from taking pot shots at farm equipment in the fields,

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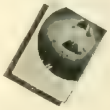

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will promote better relationships between farmer and hunter. Show the danger of aiming a gun, loaded or unloaded, at persons or things, or in carrying a gun cocked. Shooting from a blind over your partner's head, walking over fallen logs or through brush with the gun cocked, shooting game out of range and out of season, or taking an occasional crack at innocent song birds, are practices which an amateur produced educational hunting movie might help to abolish.

It is not easy to put across this sort of propaganda, regardless of benefits, because the average hunter does not care to admit his own moments of carelessness. Hence, the next step is to salve things by swinging into the more entertaining duck hunting material. By this time, perhaps, 200 to 300 feet of film will have been exposed.

Not every hunter can tell the difference between a wood duck, ruddy duck, canvasback, bufflehead, brant and other species banned again this year, so devote the next fifty feet to closeups of protected and unprotected birds. A visit to a game farm or the public "zoo" might reward you with movie closeups of several live birds. Besides, nearly every university zoology department has mounted specimens on display and even your local taxidermist might be of help. In photographing stuffed birds, use a slowly revolving turntable against a neutral ground to reveal front, side and rear views and to inject a bit of action into otherwise quiet scenes. Although the remainder of the reel may be shot in monochrome, color film most certainly should be used for this short sequence to help identify striking plumage.

Every community has its decoy maker, and the movie fan with Photofloods and supersensitive film can secure a rarely filmed manufacturing procedure to cut into his educational picture. Show, by closeups alone, the necessary steps in the creation of a decoy—shaping, buffing, affixing the eyes, nailing the weight, dabbing on paint. Fade out on the decoy being turned in the hand and, to bridge the lapse of time and shift of scene, fade in on the same decoy being placed on darkish waters right out on a duck pass. Pull back for a medium shot of the wading hunter, silhouetted against a dim eastern sky, and then follow him slowly back to the blind.

Here again is an educational opportunity, for you can present your knowledge of blind building. One Minnesota hunter, for instance, last year installed a discarded wicker rocking chair and other home comforts in his favorite blind. Such sidelights as these can be worked in to add a humorous touch to your film.

From this point, go on with the duck hunting action, fetching telephoto movie shots of ducks overhead, coming in to the decoy, guns popping and birds slap-

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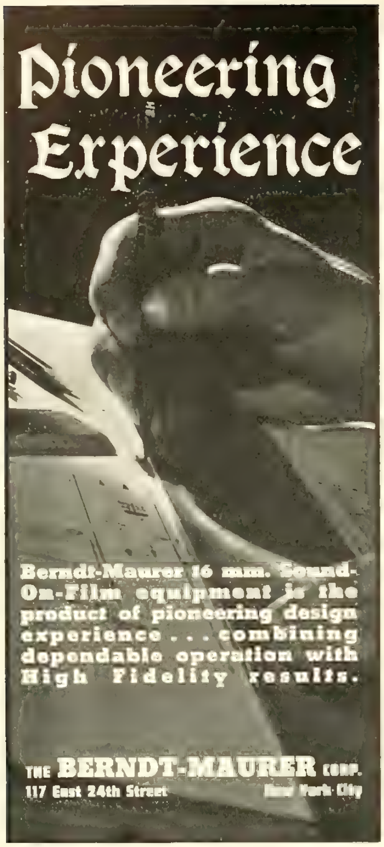
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ping the water. Cut in a few candid poses of your hunting partner watchfully waiting, and picture at least one complete sequence showing a shell being removed from the jacket, inserted in the barrel or chamber, fired, ejected and replaced with a new shell. Since the average movie maker is too often contented with long shots of action from ordinary positions, special attempts should be made to look for new camera angles and to secure far more closeups.

Here are a few technical wrinkles for your hunting film. If your main title is short, affix a letter to the back of each decoy and photograph the blocks, in close formation, floating on a river current. When sufficient footage has been run off, release the decoys and let them drift out of camera range for a fade out. For an even more novel effect, invert the camera on this shot and, when the film is processed, cut out the sequence and reverse it end for end to show a fade in on the river surface, with the decoys literally swimming upstream to bunch together and reveal the title spelled out on their backs.

Artistically framed shots always add to the beauty of any film. Try framing a medium view of a hunter standing in the cabin doorway or silhouetted through a rustic window. Silhouettes at sunup and sundown, properly filtered against ripply ponds, offer some of the finest footage that may be obtained.

Since good duck weather is usually bad for cameras, keep the camera in its case when not in use, or make an oilskin container with a drawstring top. Don't use an expensive tripod on a duck hunt. You may break it, or rainy weather may cause rust or swell the wooden joints. Make a five foot tripod out of three broom handles fitted to a second hand tripod top, and you will have an accessory which will take every type of punishment any webfoot expedition has to offer.

New backgrounds

[Continued from page 483]

arrangements, too suggestive of a musical revue, which one gets in many specially designed sets since *Dr. Caligari.*

But why use a set at all? The first time I suddenly asked myself that question was upon seeing Pabst's *Secrets of the Soul.* The troubled man is asked to tell what he remembers of the night of the murder. He had seen the figure in a group against a background of houses and ambulance, but he recalls the scene without remembering the background, and, therefore, in the scene presented on the screen, as he recalls it, the figures stand, almost in relief, against a bare, black screen. Figures may be set against lustrous backgrounds by the use of velvet hangings, properly lighted. Jean Epstein, in *6½ x II,* places

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a woman before long, flowing curtains, giving a sense of her smallness and loneliness and, at the same time, effecting a lovely design.

Carl Dreher, in *Joan of Arc*, employed revolutionary backgrounds, revolutionary in their stark white and gray and revolutionary in their flatness. In this film, the flat background set, the figures in further relief and the stucco texture helped the severity and structural qualities of the entire film. The experimental movie maker might try flat backgrounds of different tones and textures—textures suggesting sheerness, textures lustrous, textures hard and metallic, textures dull. Try materials gelatinous, materials selected from the world's raw and manufactured wealth, rough metals, galvanized metals, moist clay, terra cotta, crude homespun, silks and satins, cotton wadding, absorbent cotton pulled loose, excelsior, hides and leathers.

Select the material, to serve as a background, for those qualities that suit the unity of structure and the mood of your film. There are materials suggesting solidity and others that suggest the ephemeral—the constant and the inconstant. Is your background to be a participant in the movement of the film, or is it to serve to accentuate the movement of the fore figures? You will ask yourself many questions before you decide upon your *décor*. The background never should be incidental and never pictorial. (This error has been made frequently by the Germans.) The pictorial belongs in the magazine, the structural in the film. Yet this does not imply that it is necessary to build sets; it only means that the *décor*, or background, must be considered as a unit in the structure of the film. In fact, the entire *décor* may be constructed of lines drawn upon a neutral gray background—lines based on the entire structure of the film and not simply pictorial reductions of a decorative scheme conceived for its own delight.

In considering the possibilities of the simple, flat background, either stationary or in motion, also think of the opportunities for special backgrounds for experimental color film. As I have suggested planes of tones in motion, so I suggest planes of color in motion. As I have suggested materials of contrasted textures, so I suggest materials of contrasted colors. And, in the mobile background, I place this possible device, the color disc machine used in psychological tests, with its mounting speed and fusion of colors, its slowing speed and separation of colors. Here is something to play with, both for itself and for what it offers as an idea in color filming and moving backgrounds.

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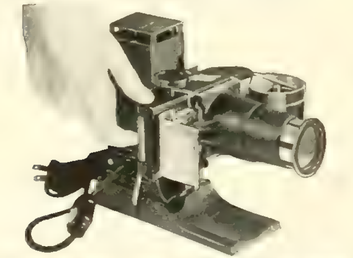

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also to create the enactment of a scene. The amateur has at his disposal simple ways and means of "seeing" and "creating" the moving picture. Alberto Cavalcanti films his burlesque ballad picture, *Little Lily*, through gauze to impersonalize the characters. Man Ray takes *Star of the Sea* through mica sheets, liquifying the image and giving it a quality of remoteness. There are numerous "intermediate eyes" through which the camera can see the figures. One may choose isinglass, ground glass, Florentine glass or tissue paper. Frequently, these "before the lens" devices eliminate the need for positive and assertive backgrounds or for any backgrounds.

There is another element of image arrangement which, for convenience, I include in the classification of foreground. That is framing the image. This might be simply the naive pictorial framing done by cutting a mask to make the image oval, circular or square. But I refer, rather, to the framing done by means of actual elements within the scene itself. Griffith filmed a movement through a window in *Orphans of the Storm*. Action may be taken through an open window or a closed window, through windows with various panes or bars. In *Nevada*, the action is seen within the frame of the cowboys' bunks. Michael Curtiz, in *A Million Bid*, effectively films a man on an operating table, framed by the flanks and arms of the surgeons. This is a construction with interesting opportunities. And opportunities are all that a good movie maker requires.

Say it in type

[Continued from page 491]

up the question of measurements. This information seemed important for use in selecting faces to fit standard titling devices. The old printer obligingly pointed out that the depth of type was designated by "points," the width varying considerably according to the style.

"I think the average amateur should be content with two sizes," said the old printer, "a fairly large face for main titles and a small face for subtitles."

We found that one widely used titling device takes a card 3¾ by 4¼ inches, with the extreme area to be photographed measuring 1⅞ by 2⅝ inches. For this area, the old printer recommended 24 point for main titles and 14 point for subtitles. Type set in 12 pica width lines (there are six picas in an inch) comfortably fits in this area, leaving room for margins.

Titler cards having an extreme area to be photographed of 2⅜ by 3¼ inches (and this, also, is a popular make) can accommodate 30 or 36 point type for main titles and 14 or 18 point for subtitles. The lines should be set about 15

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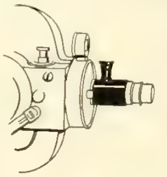

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or 16 picas wide to allow for margins.

Best results naturally are to be obtained by photographing these printed titles on positive film, for the finished product projects clear, white letters against a black background. However, handsome effects have been realized by using mottled, grained or stippled cards and photographing on reversal film.

To obtain white letters on black backgrounds with reversal film, it is necessary to impress the type faces on cellophane, or clear tissue, and photographically print this "negative" on sensitized paper.

For Kodachrome use, colored inks are available, and these should be effective if applied on cards of contrasting or complementary coloring. Or the type can be impressed on color press clippings from current magazines.

Any printing supply house catalog will list dozens of type styles suitable for movie titles, and there are many firms who specialize in selling small lots to amateur printers, who form a sizable hobby group and who trade type among themselves somewhat like philatelists swap duplicate stamps.

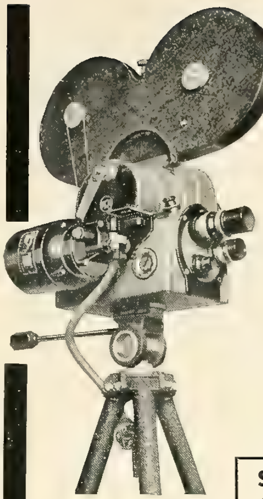
"But remember this," cautioned the old printer. "Don't crowd your type. Allow plenty of space between lines, if you want them to be readable. Space out your words and don't cram too much type on a title card. Let the title suggest the picture and lead it along; don't let it preach a long sermon. If you'll heed all of this, I might do you a favor—I might even sit through a reel of your pictures and really enjoy them."

"Other half" movies

[Continued from page 488]

friendly goodbye without having even thought of putting out his hand for a tip. That scene, common as dirt to millions of American housewives, especially out West, would be pure fantasy to the European woman. And to the Asiatic buyer it would disclose such a scandalous lack of bargaining propensities as to arouse violent disagreement.

A little girl made for every new doll she received a complete outfit of clothes in the height of the day's fashions, down to the most minute detail, such as the embroidered handkerchief, half an inch square, in the doll's handbag. She found, when she grew up, that she had a unique collection of documents, almost impossible to duplicate from fashion books—for certainly the fabrics were no longer obtainable. How much more complete would be a movie record, in color, of every new outfit worn by every member of the family, over a period of thirty years—the hat of which Sister is so proud today—the new style of hairdress—the flimsy sandals. What would we not give for a movie made even fifty years ago of a person actually dressing from



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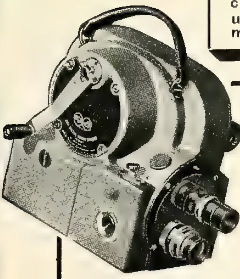

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the ground up? Remember Grandpa's bootjack in operation? Remember the scores of hooks and eyes on Mother's dress? Remember Sonny's new button shoes? The mere spectacle of a person walking in the rain under an umbrella may soon provoke irresistible laughter. Certainly umbrellas will change, since everything does. We have only to provide a living present to be sure of an attractive past, in the years to come. Even the free leaflets distributed at election time become fancy pieces for collectors after a few decades. We are all ancestors.

It is not only the purely human or social side of our activities, however, that lends itself to documentary treatment in movies. Nature herself presents to the filmer countless facets, few of which have been more than superficially explored, and any one of which holds the possibility of world wide fame for its discoverer.

Consider the possibilities of snow, for example. What about a reel, or a dozen reels, of nothing but snow, taken at intervals throughout a lifetime, showing every conceivable form and texture that snow can assume? Wet snow, powder snow, thawing snow, refrozen snow, snow on trees, on leaves, on tiles—snow in drifts, snow falling on water, grass, wood, metal, concrete, on a white shirt, on a mink coat, on a Paisley shawl—snow driven before the wind, snow slipping off roof or branch—the tracks of all kinds of birds and beasts and the footprints of all kinds of people in the snow. And then the marks left in the snow by various substances that have fallen on it—ink, blood, oil or salt. It is impossible to imagine what help a record of this nature might not afford the police in solving some baffling mystery. Who even suspected the possibilities in wood texture until one man's studies proved the determining factor in establishing the guilt of the Lindbergh kidnaper?

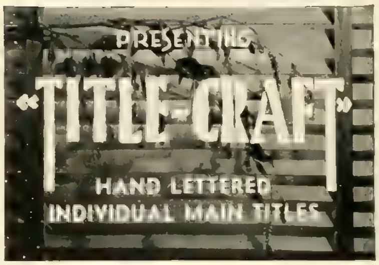
Every fabric, every material, every kind of activity lends itself to making a prolonged and fascinating documentary film.

The clinic

[Continued from page 487]

Polarizer ■ Roger F. Miller has found that sun glasses made of Polaroid will serve quite satisfactorily as polarizing filters for movie cameras. Of course, when using these substitutes, one cannot expect the fine definition that can be obtained with the photographic grade of polarizing material sold for camera use.

Editing light ■ Sheldon Minor has told us how he has solved the problem of one of those inconveniences in editing that many of us have encountered. He writes, "I have



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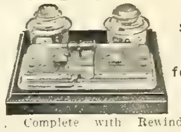

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the advantage of a special editing table and work bench for my film maneuvers. However, I found that when the working light was turned on, to enable me to see to do splicing, it often interfered with seeing the film image in the viewer. To overcome this, I worked out a simple scheme whereby the working light and the lamp in the film viewer were connected to a double pole, double throw switch. Thus, when I am ready to use the viewer, I flip the small toggle switch, and the working light goes out and the one in the viewer comes on. Again throwing the switch changes the light back to the desk lamp."

Football shots ■ The filmer who must shoot his football shots from the stands will find a short unipod support for his camera of great service. The leg should be short enough to support the camera at eye level when the movie maker is sitting on the bench. The top can be fitted with a tripod screw or, better still, a simple tilting head, such as those made for still cameras. Telephoto lenses, up to three inches, may be handled with this outfit, although it is much better to use them on a good tilting head tripod.

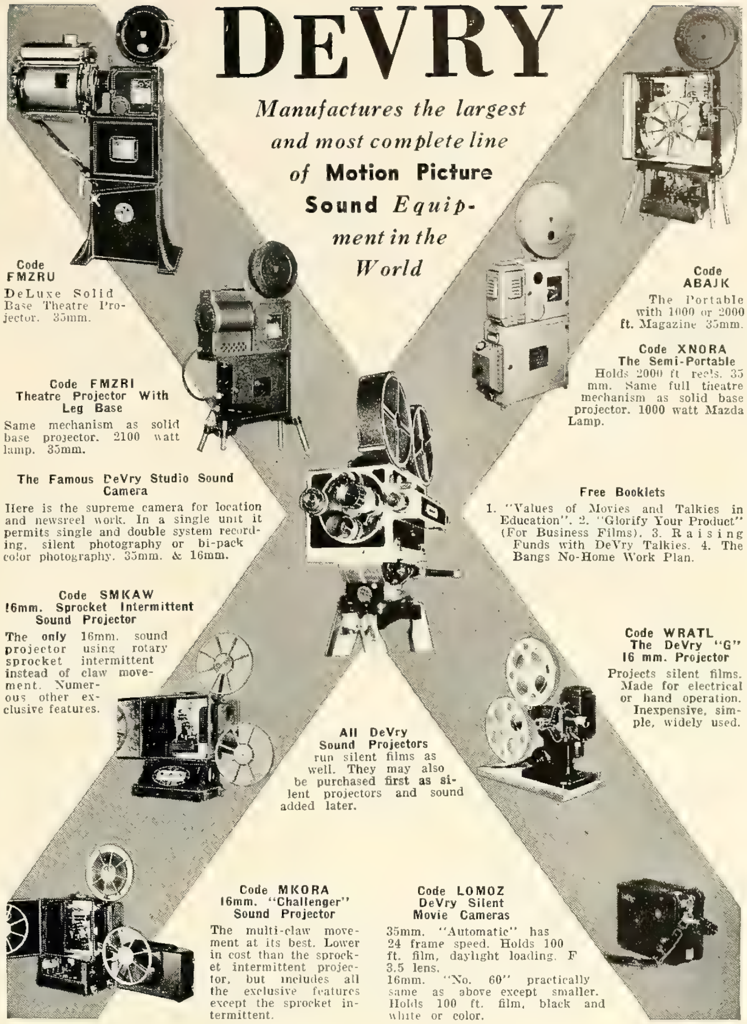
Amateur clubs

[Continued from page 492]

San Francisco, at a recent meeting of that group. Mr. Young illustrated his points with examples of both good and bad photographic balance. Other features of the same program were a demonstration of 16mm. frame enlargements and the announcement of a new contest for members interested in still pictures. The San Francisco club's contest for vacation films is getting a large number of entries, reports president E. G. Petherick, with an announcement of results scheduled for the near future.

Double for Union ■ Two simple but definitive contests for its members have recently been concluded by the Union Community Camera Club, in New Jersey, according to president E. W. DeHart, ACL. One in the still field, the other in movies, each of the competitions was limited in subject matter to vacation pictures, but otherwise offered a wide latitude of treatment. An announcement of the winners has been promised for an early number of MOVIE MAKERS.

Eight star ■ What might be known as a Steller family production is *Reward*, now before the camera of the Cedar Lake Artists, of Milwaukee, under the leadership of Howard M. Steller, ACL. Other members of this family involved in the picture are Emy, Lauraine, Donie, Grace, Neal, Roy and Bill Steller. They are assisted on the



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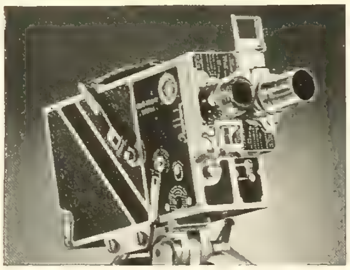

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technical staff and in the list of players by Paul Schmidt, George Stroesser, Buddy Stroesser and John Carey. *Reward* is a melodrama of kidnaping, played against the background of summer cottages, lake and boats.

Travel for L. A. ■ Travel films in color and monochrome were featured at a late summer meeting of the Los Angeles Cinema Club, according to secretary James H. Mitchell, ACL. Included on the program were *The Hawaiian Islands*, in Kodachrome, by Harrison Chandler; *English Coronation*, in Kodachrome, by Fred Champion, ACL; *Motor Trip Through Europe*, in black and white, by A. C. Karr, ACL.

Club for Milwaukee? ■ In Milwaukee, Wisc., LeRoy Segall, ACL, invites contact from all movie makers of the community interested in hearing more of his plans for a local club of amateur filmers. He may be reached at 143 East Kilbourn Avenue, or by telephone at Daly 2723.

Eights in Hawaii ■ In Honolulu, T. H., Francis C. Williams, ACL, is another movie maker interested in hearing from his fellow fans who might care to gather for club activities in their chosen hobby. Here, the proposed group will be limited solely to users of 8mm. equipment, according to Mr. Williams's present plans. He may be reached at 1740 Farmers Road, or by 'phone in the evenings at No. 78475.

A salesman films

[Continued from page 496]

Originally, it was intended that I should explain the film from a post at the rear of the room beside the projector without using a microphone, but, after considerable strain on my larynx, it was found that this method was unsatisfactory, so we purchased a public address system with microphone. This enabled us to sit at the rear where we could watch the projector and yet to have the voice come from the screen. Moreover, the system had a pickup for phonograph records, and, by starting the show with a suitable piece of music and ending it with another, we sometimes went through the whole program before some of the audience realized that the film was not a sound picture.

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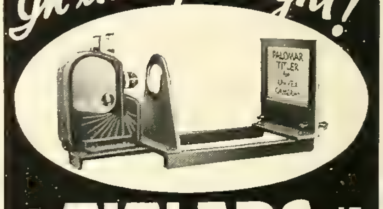

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1431-33 NO. HIGHLAND AVE., HOLLYWOOD, CALIF.

followed by a post card and (where possible) a personal call from the salesman or a telephone call, was used. We held the shows in rented hotel rooms or sometimes in the dental dealer's store. A beaded screen (which I carry in my car), about thirty six by fifty two inches, is large enough for our average audience of from twenty to one hundred people. When we expect more, we rent a larger screen.

After showing the film for some six months, Kodachrome was put on the market, so we changed our climax and remade the last 300 feet in color.

About that time, I took a business trip to the Pacific Coast, during which I filmed 600 feet of Kodachrome, which was combined with 600 feet more taken in the Rocky Mountain National Park during a vacation, to form a travelog, entitled *Western Wonderland.* It dawned on us that it might help to draw a crowd to show the colored picture as an added feature. People will come to be entertained when they will not come to be educated. This worked out very well, as we have had twice the attendance since we started showing both pictures. Also, this gave us a chance to invite the dentist's wife and assistant.

In the last two years, we have shown our film, *Keeping Pace With Progress,* to some three hundred groups of dentists. It has been shown in dental schools where nothing of a similar commercial nature has been allowed previously, all simply because we gave the audience something besides a cut and dried sales talk.

Results: in the first year that we used the film, we sold more goods than we had in the *five* previous years!

We feel that the success of our industrial film lies in the arrangement of the story and in the method of presentation—that of giving people something besides a sales talk. In fact, our product is not even mentioned until the film is half over!

To the high pressure executive who has to pay the bills, and who wants to see every dollar that is spent bring in returns before it gets out of the door, this may seem like heresy. I can see him sitting there watching the film, gnashing his teeth and wondering "Why doesn't he get down to business and tell them about the superior features of our Super Colossal Grapefruit Spoon?" But we are certain that the industrial film must be interesting before it can have advertising value.

Your business may be different, but your customers are the same! They are the same people who gather at the corner to watch the steam shovel—at the show window to watch a dollar electric train go round and round—at the alley entrance to watch the pitch man sell his knife sharpener.

And they will listen to your story too, if you make it interesting.

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Lenses

HAVE BEEN SELECTED AS STANDARD EQUIPMENT FOR **PAILLARD-BOLEX** 16M/M CAMERAS

The choice of Hugo Meyer Lenses as standard equipment for the world-famous Paillard-Bolex Cameras is irrefutable proof that manufacturers of precision cameras insist on optical as well as mechanical excellence. Appreciation of the quality of Hugo Meyer Lenses is not confined, however, to the camera manufacturer. Discriminating movie makers — everywhere—have come to realize that a Hugo Meyer Lens is the "inevitable" and "ultimate" objective for superior performance in this field.

Hugo Meyer Cine Lenses are also available for Simplex, Victor, Filmo, Cine-Kodak Special and other cameras in speeds and focal lengths for every requirement.

LITERATURE ON REQUEST

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245 West 55th Street, New York

Primoplan F:1.5 F=2.5cm
5.6
4
2.8
2
1.5
.8
0.6

On the 50 yard line—

you'll want Gevaert Reversal Films in your camera to catch the fast moving action of surprise plays, breaking through guard, runs around end—Touchdown!

And not only will the action be clean and snappy, but the rendition of texture, color, detail, etc., will give your shots a professional look. Many football upsets this Fall will be recorded on Gevaert Reversal Films. We suggest our Ortho Reversal for all around out door shooting.

16mm Panchro Super Reversal in 100 ft. rolls $7.50; in 50 ft. rolls $4.00.

16mm Panchro Fine Grain Reversal in 100 ft. rolls $6.00; in 50 ft. rolls $3.25.

16mm Ortho Reversal in 100 ft. rolls $4.50; in 50 ft. rolls $2.75.

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423 West 55th Street, New York
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Edited by Eno

America's most distinguished movie makers have found that "Edited by Eno" unquestionably assures superlative results. You will treasure your pictures when you see how much more fascinating . . . distinctive they become.

Send one reel for specially priced sample editing by Eno. The charge $5 (exclusive of titles)—will be well worth your while.

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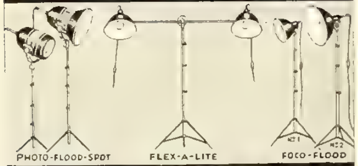

At All Dealers — Literature on Request

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CHICAGO, ILLINOIS

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VACATION
LAND

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FOR MAKING TITLES
YOUR FILMS ARE NOT COMPLETE until you TITLE them, which makes them more interesting to you; and to friends who were not present when the scenes were taken.
Send for Price List of Capital and Lower Case Letters.
H. W. Knight & Son, Inc., Seneca Falls, N. Y

Some home built lights

E. P. BURCH, ACL

EVEN if your camera has a lens no faster than f/3.5 and you feel that you cannot afford the regular use of supersensitive film, there is still no reason why you should not go in for real interior filming on a generous scale. What you lack in lens and film speed, you can make up in light. And, to do this, you need not even buy lighting equipment.

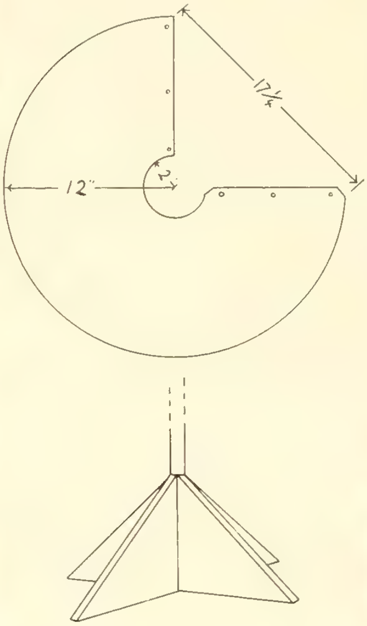


Diagram for construction of reflector and base of stand

Get out your saw and hammer and build yourself easily constructed, efficient and inexpensive lighting units with which you can film any interior scene, short of the Governor's Ball! Further, you can do it with safety or orthochromatic film. Two of these lighting units will not cost you more than a roll of supersensitive film.

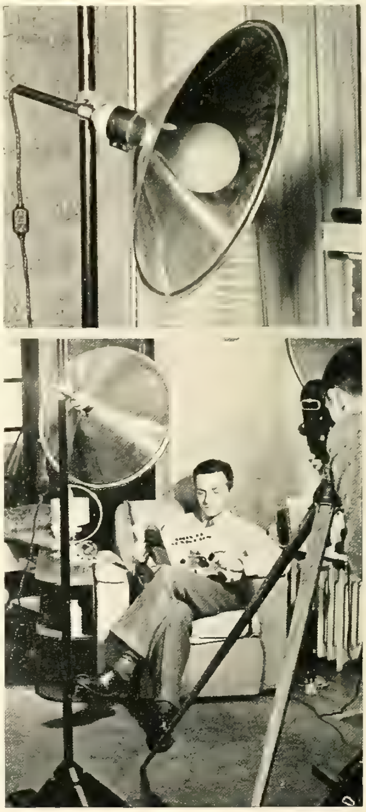
If you don't posssess a saw or a hammer and don't know a finishing nail from a thumbtack, take these simple instructions to a carpenter or handy man, and he will do the work for a dollar or two. But, if you can put up a shelf for your wife and fix a burned out iron cord, you will not have any difficulty in building these two stands and reflectors for No. 4 Photofloods. These big bulbs are, for photographic purposes, equal to 2500 watts apiece and they burn for ten hours, drawing 8.7 amperes each. An equal investment in eight No. 1 bulbs yields less than half the output of the big bulbs, because of the increased efficiency of the big fellows.

The uprights of the stands are seven foot window poles, available at any hardware store, and they are light, strong and of smooth, uniform diameter. Use their full length, for you will need your lights high to get natural lighting when your subject is standing or walking. If you object to transporting or storing seven foot stands all in one piece, cut the poles in two and slip a metal tube of the proper diameter and about eight inches long over the joint, fastening it to one section so that you have a joint like that in a fishing rod.

The base for each stand, resembling the conventional Christmas tree support, can be made of about eight feet of 1" x 4" lumber. Build it three feet wide for stability. The pole should be fastened to the base with a long nail, or screw, and the angle braces may be solid, as shown in the photograph and drawing, or of small strips of wood. Use nails or screws, but, whether you do a precise job or a rough one, make

The completed light is neat and may be adjusted easily

Townsend Godsey



your stands strong enough so that they will not collapse in the middle of a "take" and smash your $2.00 Photoflood on the leading lady's head. Paint the stands any color your tastes may dictate or leave them in the nude.

Two sheets of tin make the reflectors, for tin has almost an ideal reflecting surface, which will last a lifetime if the equipment is not left out in the rain. When the tin is cut and curved, as shown in the drawing and photograph, you could hardly ask for more in the way of a reflector. The function of the reflector is to pick up the light from all of the bulb's surface and to throw it out in front where it is wanted.

When you finish this reflector, screw in a bulb and, before you turn it on, stand directly in front of it, and you will see the white bulb mirrored in almost the entire area of the reflector. I experimented with various degrees of curvature until I found the most efficient one, which you can duplicate by cutting your reflector to the dimensions indicated in the drawing.

The circles are laid out with the familiar pencil and string, and, since the angle included in the segment cutout is difficult to measure accurately, I have indicated the straight line distance measured from one point on the circumference to the other. Cut this segment out, curve the cone and rivet it together with three rivets or the heads of three small nails. Take the reflectors back to the shop where you bought the tin and ask the tinner to turn beads on the rims, which will make them hold their shape and which also will improve their appearance.

Since the No. 4 Photoflood bulbs have a mogul base, get two mogul sockets that have a smooth porcelain body with a metal end, threaded to take one half inch conduit. The electrician will supply you with two pieces of conduit, threaded on one end to fit the sockets, which will provide a support for the lamp that can be clamped to the stand.

To fasten the reflector to the sockets, make a band of tin to clamp around the socket, fastened with two small bolts like a hose clamp and with three tabs extending from the front, to which the reflector is riveted. Riveting these tabs on the front side of the reflector will make a neater and stronger job.

For wiring the lamps, use heater cord, as it is built to carry the heavy load. To protect the insulation from fraying, wrap the cord with a few turns of friction tape where it projects from the end of the conduit. For convenience in turning the lights on and off, a snap switch may be attached to the cord.

The clamp that holds the reflector to the stand is made of two straps, as shown in the photographs, the one around the conduit being fastened together with a single bolt and wing nut.

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750-Watt projector lamp. Brilliant pictures. For all size reels. Heavy duty construction. Easy, simple operation. Trained operator not necessary. Adjustments quickly accessible. For sound or silent films. Full draft ventilation. Central oiling. Bausch & Lomb sound optical unit. Underwriter approved. Easy on Film.

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Dynamic Type. 12-inch cone. Special voice balance. 50-ft. voice line. Speaker in amplifier case for carrying.

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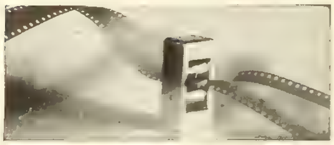
8mm. SLITTER



A small hand machine of extreme accuracy, for use with double 8mm. positive film for title making. Hardened and ground steel cutting wheels—operation very simple, just draw film thru to slit to exact 8mm. width. Includes high contrast developer formula for titles. Price $4.50 postpaid if your local dealer does not have in stock.

Allegheny steel developing rack holding 30 feet of double 8mm. film now ready—also rack holding 30 feet of single 8mm. film. Development can be made in 11" x 14" or 8" x 10" flat trays.

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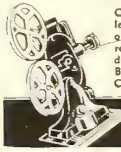

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a new, up to date movie and still headquarters for all equipment and film. Personal advice and service on all movie making problems our specialty.
Wm. W. Morris, Mgr. Photo Dept.
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103 W. 43 St. New York
"Around the Corner from 6th Avenue"

These straps may be made of heavy gauge sheet brass or of light strap iron, just heavy enough to hold its shape when used. This clamp is simple to make, and it provides means for easily tilting, raising or lowering the reflector for any lighting arrangement.

The light from these reflectors has a maximum intensity at the center of the field, falling off on either side, but this hot spot is an aid rather than a detriment in lighting, as it provides a simple means of accentuating faces or the object of interest in any scene. Because of the large area of the reflectors and the opal glass bulb, the light is amply soft for ordinary purposes, requiring no diffusing screens.

The total cost of two such lamps, including two No. 4 Photofloods and fifteen feet of wire for each light, should not exceed $7.50 or $8.00, and using two lights such as these, instead of five or six smaller units, greatly simplifies your lighting.

News of the industry

[Continued from page 497]

interior shooting with slower lenses. The new unit is known as the Kodaflector Extra Assembly and comes complete with extension cord, connecting bar and clamp for fastening it to the tripod head between the regular Kodaflector units. It may also be used separately, if desired. The unit takes the regular No. 1 Mazda Photoflood bulbs but may be used with No. 2 bulbs with the aid of a Kodaflector Adapter.

A new wide angle lens for 16mm. cameras has the interesting and unusual feature of focusing down to the minimum distance of six inches. The focal length is 15mm. and the speed *f*/2.7. This new lens may be used on most 16mm. cameras by employing adapters supplied by the manufacturer.

New film listing ■ The new and latest edition of the non theatrical film directory, *Motion Pictures of the World*, has been issued by its publishers, International Educational Pictures, Inc., 40 Mt. Vernon Street, Boston, Mass. This film source directory will be unusually complete and should prove of great value to visual educators, institutions, schools, churches and to the entire non theatrical public. The indexes in this source directory have been made as easy to use as possible, and the information has been arranged with a view to eliminating the need for preliminary correspondence with the film distributors. The first number, published toward the end of September, is devoted to the arts and sciences. The second number, appearing about two months later, will be arranged by countries. The third and fourth numbers, published in the spring, will be revised editions of the first two.

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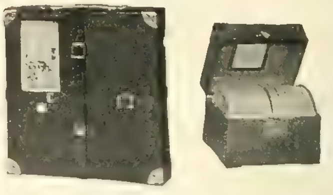

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Commercial Motion Picture Service
456 Turner Street Allentown, Penna.

A Few More Days for the Ten Best

On October 15, entries will close for

MOVIE MAKERS selection of the Ten Best films of 1937!

Anybody may send entries for this annual listing of outstanding films of the year.

In 1937, for the first time will be given

The Hiram Percy Maxim Memorial Award

This is a replica in miniature of the handsome Hiram Percy Maxim Memorial to be installed in the reception room of the offices of the League. It will be awarded to the maker of the film that is selected as the best of the General Class—films made without compensation from a client.

It is accompanied by a cash award of $100.00.

The name of the winner will be engraved on the Hiram Percy Maxim Memorial at League headquarters.

Whether you are a League member or not, you have a chance at this honor—both a place in the Ten Best and the Hiram Percy Maxim Memorial Award. The listing is open to all films for which the maker did not receive compensation from a client and all *substandard* films (16mm. or smaller) for which the maker did receive compensation from a client.

In the Ten Best selection, there are three places in the Special Class (films for which the maker *did* receive compensation from a client) and seven places in the General Class (films for which the maker *did not* receive compensation from a client).

To classify entries properly, send the following certificate with your film:

Place ....
Date ....
I, ... (name)
....
certify that I did / did not receive compensation from a client for a motion picture made by me entitled........................
(name of film)........................
(signature) ....

MOVIE MAKERS
420 Lexington Ave., New York, N. Y.

AROUND THE WORLD WITH MOVIE MAKERS

An international list of the dealers who carry this magazine—VISIT THEM!

UNITED STATES

ALABAMA

Montgomery: R. P. "Pep" Powell, 31 Clayton St.

ARIZONA

Phoenix: Sam's Cigar Store, 127 N. 1st Ave.
Tucson: T. Ed. Litt, Cor. Congress & Stone.

ARKANSAS

Fort Smith: McCann's, 714 Garrison Ave.
Little Rock: Jungkind Photo Supply Co., 114 W. Fourth St.

CALIFORNIA

Anaheim: Orange County Drug Co., 300 W. Center St.
Arcadia: Ericsson's Pharmacy, 1201 Baldwin Ave.
Bakersfield: Edward's Camera Exchange, 1609 19th St.
Berkeley: Berkeley Commercial Photo Co., 2515 Bancroft Way.
Beverly Hills: Martindale's Library No. 1, 9477 Santa Monica Blvd.
Burlingame: Camera Photo Service, 341 Primrose Rd.
El Monte: Anderson Photo Service, 232 W. Valley Blvd.
Fillmore: Ellsworth Electric, 341 Central Ave.
Fresno: Fresno Camera Exchange, 2037 Merced.
Laval Co., Inc., 1319 L St.
Photo Service Co., 1931 Mariposa St.
Potter Drug Co., 1102 Fulton St.
Stillman Drug Co., 2001 Van Ness Blvd.
Glendale: Glenar Studio, 209 E. Broadway.
A. L. Kirkhuff Camera & Movie Supply Co., 123 S. Brand Blvd.
Hayward: Camera Shop of the Hayward Drug Co., 950 B St.
Hollywood: Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Long Beach: May's Camera Shop, 123 E. Fourth St.
Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
Los Angeles: George F. Adair Co., 306 W. Washington Blvd.
Choyei-Do, 122 S. San Pedro St.
Columbia Camera & Movie Supply, 5621 N. Figueroa St.
CRAIG MOVIE SUPPLY CO., INC., 1053 South Olive St.
Eastman Kodak Stores, Inc., 643 S. Hill St.
John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Los Angeles Film Library, 832 Wilshire Blvd.
R. R. Martindale, 5310½ Wilshire Blvd.
W. L. Martindale, Store No. 3, 317 N. Fairfax Ave.
Martindale's Library, 543 S. Western Ave.
Modern Camera Exchange, 414 W. Eighth St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
Monterey: McKay Photo Service, 470 Alvarado St.
Napa: Levinsons Pharmacy, 948 Main St.
Oakland: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Smith Bros., Inc., 1721 Broadway.
Palo Alto: Keeble's, 323 University Ave.
Pasadena: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
Roger W. Sumner Motion Picture Service, 403 E. Green St.
Pomona: Royal Photo Supply, 331 Thomas St.
Riverside: F. W. Twogood, 3700 Main St.
Sacramento: Grey Pharmacy, 401 K St.
Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
Salinas: Anderson's Electric Shop, 342 Main St.
San Bernardino: Arrowhead Camera Shop, 610 Third St.
Royal Photo Supply, 507 Fourth St.
San Diego: Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
Harold E. Lutes, 958 Fifth St.
San Francisco: Camera Shop, 145 Kearny St.
Eastman Kodak Stores, Inc., 216 Post St.
Hirsch & Kaye, 239 Grant Ave.
San Francisco Camera Exchange, 88 Third St.
Schwabacher-Frey Co., 735 Market St.
Sherman, Clay & Co., Kearny and Sutter Sts.
Trainer-Parsons Optical Co., 228 Post St.
San Jose: Camera Shop, 240 S. First St.
Sherman, Clay & Co., 273 S. First St.
Webb's Photo Supply Store, 66 S. First St.
Wolff's, 94 S. First St.
San Pedro: Sunset Photo and Gift Shop, 825 Pacific Ave.
Santa Ana: St. Anne's, 515 N. Main St.
Stein's Stationery Store, 307 W. Fourth St.
Santa Barbara: Fred. G. Anderson Photo Service, 1031 State St.
Camera Shop, Inc., 800 State St.
Santa Monica: W. W. Martindale, 3rd & Bway.
South Gate: Hollywoodland Studios, 9320 California Ave.
Stockton: Holden Drug Co., 345 E. Weber Ave.
Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.

COLORADO

Denver: Akin & Bagshaw, Inc., 1425 Williams St.
Denver Dry Goods Co., 16th and California Sts.
Eastman Kodak Stores, Inc., 626 - 16th St.
Haanstad's Camera Shop, 404 - 16th St.
Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
Mile High Photo Co., 320 - 17th St.
Rocky Mountain Booking Co., Symes Bldg.
Grand Junction: Lincoln Park Pharmacy, 727 N. 12th St.
Gunnison: Little Art Studio, 247 N. Main St.
Pueblo: Camera-Craft Shop, 503 Court St.
Sterling: Fortner Camera Supply Co., 118 N. Third St.

CONNECTICUT

Bridgeport: Corbit's Studio, 2 Elm St.
Fritz & Hawley, Inc., 1030 Main St.
Harvey & Lewis Co., 1148 Main St.
Bristol: Lee E. Paulmann, 252 Main St.
Hartford: Harrison Harries, 360 Main St.
Harvey & Lewis Co., 852 Main St.
Watkins Bros., Inc., 241 Asylum St.
Meriden: Broderick & Curtin, 42 E. Main St.
Victor M. Schmelzer, 15 State St.
Middletown: F. B. Fountain Co., 483 Main St.
New Haven: Fritz & Hawley, Inc., 816 Chapel St.
Harvey & Lewis Co., 849 Chapel St.
Mongillo's, 193 Church St.
Yale Cooperative Corp., 300 York St.
Norwich: Cranston Co., 25-29 Broadway.
Stamford: Leon Deran Studio, 32 Park Row.
Torrington: Flieg & Newbury, 45 Water St.
Waterbury: Curtis Art Co., 65 W. Main St.
Wilhelm, Inc., 139 W. Main St.

DELAWARE

Wilmington: Butler's, Inc., 415 Market St.
Frost Store, 915 Shipley St.
Wilmington Elec. Spec. Co., Inc., 405 Delaware Ave.

DISTRICT OF COLUMBIA

Washington: Capital Camera Exchange, 1003 Pennsylvania Ave., N. W.
Columbia Photo Supply Co., Inc., 1424 New York Ave., N. W.
Eastman Kodak Stores, Inc., 607 - 14th St., N. W.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.

FLORIDA

Fort Myers: Heitman-Evans Co., P. O. Box 69.
Jacksonville: Eastman Kodak Stores, Inc., 129 W. Adams St.
Miami: Miami Photo Supply Co., 269 E. Flagler St.
Tropical Camera Stores, 123 Second St., N. E.
Orlando: The Central Camera Store, 110 N. Orange Ave.
St. Petersburg: Robison's Camera Shop, 410 Central Ave.
Tampa: Burgert Bros., Inc., 608 Madison St.
The Camera Center, 310 Twiggs St.
Tampa Art Co., 516 Tampa St.

GEORGIA

Atlanta: Eastman Kodak Stores, Inc., 183 Peachtree St.

IDAHO

Boise: Ballou-Latimer Co., Idaho at 9th St.
Burley: Walgreen Drug Co., 402 N. Overland.
Pocatello: Cook Drug Co., 333 W. Center St.

ILLINOIS

Chicago: ***BASS CAMERA CO., INC.***, 179 W. Madison St.
Central Camera Co., 230 S. Wabash Ave.
Almer Coe & Co., 78 E. Jackson Blvd.
18 S. La Salle St.
105 N. Wabash Ave.
Eastman Kodak Stores Co., 133 N. Wabash Ave.
The Fair, Dept. 93, State, Adams & Dearborn Sts.
Marshall Field & Co., Section 59, State & Washington.
Lake Shore Radio Co., 3204 Broadway.
Movie Supply Co., 844 S. Wabash Ave.
Norman-Willets Co., 318 W. Washington St.
Post Office News Co., 71 W. Monroe St.
Seamans, Photo Finisher, 1953 E. 71st St.
De Kalb: Lundberg's News Stand, 324 E. Lincoln Highway.
Evanston: Almer Coe & Co., 1645 Orrington Ave.
Hattstrom & Sanders, Inc., 702 Church St.
Galesburg: Illinois Camera Shop, 84 S. Prairie St.
Oak Park: Hattstrom & Sanders, Inc., 1001 Lake St.
Ottawa: Corbus Drug Co., 709 La Salle St.
Peoria: Nichols, 104 S. Jefferson Ave.
Rock Island: Rocklan Film Exchange, 38-40 State Bank Bldg.
Rockford: Camera Craft Shoppe, 114 W. State St.
Springfield: Camera Shop, 320 S. 5th St.
Streator: Barnum's Drug Store, 102 N. Bloomington St.

INDIANA

Evansville: Smith & Butterfield, 310 Main St.
Fort Wayne: Howard Co., Inc., 112 W. Wayne St.
SUNNY SCHICK, National Brokers, 407 W. Washington Blvd.
Frankfort: A. G. Chittick, 206 E. Walnut St.
Gary: Gary Office Equipment Co., 25 W. Sixth Ave.
Indianapolis: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
H. Lieber Co., 24 W. Washington St.
La Fayette: Hinea's, 634 Main St.
Marion: Movie Shop, 309½ S. Adams St.
Muncie: Otto Sellers, 402 E. Charles St.
South Bend: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.

IOWA

Burlington: Sutter Drug Co., Third and Jefferson Sts.
Davenport: Eastman Kodak Stores, Inc., 318 Brady St.
Des Moines: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Younker Brothers, Inc., Dept. No. 28.
Dubuque: Eldon Imhoff, 456 N. Booth St.
Iowa City: Rexall & Kodak Store, 124 E. College St.
Mason City: Kayenay Camera Store, 14 First St., S. E.
Sioux City: Coates Radio & Electric Co., 511 Fifth St.
Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

Salina: Phil Rose, Jeweler, 114 W. Iron Ave.
Topeka: Hall Stationery Co., 623 Kansas Ave.
Wichita: Lawrence Photo Supply Co., 149 N. Broadway.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

Lexington: W. W. Still, 129 W. Short St.
Louisville: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

New Orleans: Camera Shop, Inc., 322 Royal St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

Augusta: Mansurs, Inc., 193 Water St.
Bangor: Francis A. Frawley, 104 Main St.
Eastport: S. L. Wadsworth & Son, Central Wharf.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
Waterville: Brown Camera Shop, 172 Main St.

MARYLAND

Baltimore: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
Hagerstown: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

Boston: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Jordan Marsh Co., Dept. 79.
Montgomery-Frost Co., 40 Bromfield St.
PATHESCOPE CO. OF THE N. E., INC., 438 Stuart St., cor. Trinity Pl.
Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Standard Theatre Supply Corp., 16mm. Sound Film Dept., 78-90 Broadway.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 131 Clarendon St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E. M. F. Electrical Supply Co., 430 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.

Dealers Listed in Black Face Italics Are Display Advertisers in **Movie Makers**

Salem: North Shore Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Talkies, 1210 Library Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
CALVIN CO., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.

MONTANA

Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
Gruber's Camera Exchange, 98 Academy St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
South Orange: E. A. Wallace, Inc., 1 South Orange Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., Arcade Bldg., 13 James St.
George A. Young, 151 Central Ave.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Alan Benjamin's Film Craft, 931 Flatbush Ave.
Camera Center, Inc., 596 Grand St.
Camera Corner, Inc., 80 Willoughby St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
L. E. Schaffert, 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glens Falls: M. Lapham's Sons, 186 Glen St.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
New Rochelle: Camera Craft Shop, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Broadway Camera Exchange, 1595 Broadway.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera Equipment, Inc., 1600 Broadway.
Camera House, Inc., 145 E. 60th St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St.
Joseph P. Hackel, 53 West 57th St.
HARVEY'S, 103 W. 43rd St.
Henry Herbert, 483 Fifth Ave.
J. H. HOFFBERG CO., INC., 729 Seventh Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
Madison Mart, 403 Madison Ave.
Medo Photo Supply Corp., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Snapshot Stores, Inc., 108 W. 40th St.
73 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 154 W. Dominick St.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Severance Studio, Y. W. C. A. Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Winston-Salem: Merry Bee News, 12 E. Fourth St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
MOVIE MAKERS MART, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 111 W. High St.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sherman, Clay & Co., 817 S. W. Alder.
Sports Craft, Inc., 512 S. W. Yamhill St.

PENNSYLVANIA

Allentown: ***JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE,*** 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
New Kensington: R. L. Dyer Motion Pictures and Equipment, 110 Freeport St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
H & R Camera Exchange, 438 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
MacCallum Stores, 110 S. 16th St.
News Reel Laboratory, 1707 Sansom St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126 Sixth St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.

Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Wallace & Cook, Inc., 205 N. Washington Ave.
Williamsport: C. Frank Hoyer, 312 Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burke & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Fox Drug No. 4, 919 Tyler St.
Dallas: E. G. Marlow Co. 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Charles Lowenthal, 10 E. Yakima Ave.
Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Rawlings Opticians, Inc., Camera Dept., 62 - 12th St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.

WYOMING

Sheridan: Davis Art Studio, 134 S. Main St.
Worland: Worland Drug Co.

UNITED STATES TERRITORY

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.

Victoria

Melbourne: Charles W. Donne, 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Store Co., 722 St. Peter St.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen: A/S Th. Wessel & Vett. Kongens Nytorv, Dept. 101.
K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Blackburn: Edwin Gorse, 86 Accrington Rd.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.
York: G. Coverdale's Sons Ltd., 19-20 Parliament St.

FINLAND

Helsinki 10: Aurora Filmi, Yrionkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Establs. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Respail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

HOLLAND

Amsterdam: American-European Film Org., 17 Olympia Plein.
Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.

H[illegible]: "City," Zeestraat 65a.
N. V. Fotohandel ter Meer Duval, [illegible] Hendriklaan [illegible]
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
T[illegible]: Foto Kinohandel Veldman, Heu[illegible] 22.

HUNGARY

Budapest, VII: Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin: C. [illegible] H. Mason, 5 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milano: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 264 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., [illegible]
Osaka: Shashindo, [illegible] Chome, Higashiku.

MEXICO

Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores [illegible]
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 4[illegible]
Casa Calpini, S. A., Av. Madero [illegible] & [illegible] "[illegible]" Agency for Mexican [illegible]
Foto Marvel, [illegible] R. [illegible], [illegible] 11
Branch No. 1: Juarez Av. No. [illegible]
Branch No. 2: 16 Septiembre No. [illegible]
Foto Regis, Sole Agents for [illegible], Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., [illegible]

NEW ZEALAND

Auckland: [illegible], Ltd., [illegible]
Kodak New Zealand, Ltd., [illegible] St.
Christchurch: Kodak New Zealand, Ltd., [illegible] Colombo St.
Dunedin: Kodak New Zealand, Ltd., [illegible] St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., [illegible] Victoria St.
[illegible] Lambton Quay.

NORWAY

Oslo: A/S Na[illegible], Stortingsgaten 2.
J. L. Nerlien A/S, Nedre Slottsgate [illegible]

PANAMA

Panama City: Kodak Panama Ltd., [illegible] Central Av.
[illegible], Inc., [illegible] Central Av.

PERU

Lima: Importadora Americana, S. A., Villalta 220-24.

POLAND

Warsaw: M. Arct, 35 Nowy Swiat.

SCOTLAND

Edinburgh: J. Lizars, 6 [illegible]
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2: J. Lizars, 381 Sauchiehall St.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

SPAIN

Barcelona: Catalonia, S. A., Ronda Sant Pere 3.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).

SYRIA

Beyrouth: Misbah A. K. Itani, Rue Rami, Palais Municipal.

Practical films

Reporting use of personal films in serious fields

■ Production should now be under way on a proposed two reel, 16mm. color film of Maine's State Normal School, at Gorham, according to the plans of Hayden L. V. Anderson, ACL, of that school's faculty. Designed to present the facilities of the institution and to sell teaching as a future career, the picture will carry its message to high school seniors in screenings throughout the State. Mr. Anderson, recognizing the many difficulties which threaten successful production of an important publicity instrument of this kind, has scheduled his job over a twelve month period, which will conclude just before the school commencements of next year.

■ At a recent program of the Far East Society of Seattle, Wash., Major Charles H. Lovewell, U. S. A., Retired, ACL, presented a program of 16mm. films to illustrate his lecture, *The Philippines, A Land of Contrasts.*

■ The Aetna Casualty and Surety Company of Hartford, Conn., makes extensive use of 16mm. films, which are screened for local safety groups and other organizations by the company's field representatives. Pictures now in use are *Sounding the Alarm*, which demonstrates the various methods of reporting a fire and depicts the tragic consequences of sounding false alarms; *The Truck and the Driver*, a one reel version of how truck accidents are caused and how they can be avoided; *Saving Seconds*, a highway safety film depicting the cause of accidents and how they may be avoided; *The Bad Master*, showing the dangers that result from the careless use of fire. These films are not available on loan but will be screened for organized groups that apply to the local Aetna representative.

■ The municipal swimming pools, picnic grounds and nature trails of the Department of Parks and Recreation of Steubenville, Ohio, are being pictured in film by Milton J. McConnell, ACL, who has planned a thorough cine study of the subject. The film will be made during several seasons and will include sports, such as basketball, boxing and wrestling, as well as winter sports, such as ice skating and sledding. A section of the film will depict the work of the Steubenville Garden Club.

■ An indoor and outdoor color picture was recently made for the New Jersey Children's Home Society by Howard E. Thompson of Trenton, N. J. The film depicts the training school activities of the Society as well as the method of placing the youngsters in foster homes. Another film lately made by Mr. Thompson is a picture for the Episcopal Diocese of New Jersey, which is being used in a fund raising drive for St. Mary's School at Burlington, N. J. Included in this film are ambitious color scenes of large groups in the school chapel.

■ The value of *Western Holiday*, the feature length color travelog being exhibited by Hamilton H. Jones, ACL, of Buffalo, N. Y., for the Canadian National Railways, should now be clinched in the minds of those in authority following its recent successful screening at Montreal before twenty six members of the board of directors of that great transportation system. William Robinson, supervisor of photographic displays and exhibits for the railway, arranged the group screening, which included in the audience Walter Thompson, director of all C. N. R. advertising and publicity.

■ Thirteen hundred feet of 16mm. Kodachrome have been added to the resources of the Dartmouth College Alumni Film Service, through ten days of filming on that New England campus, by Charles J. Carbonaro, ACL, of New York City. Concerned in general with spring sports, the new footage ranges pleasantly from baseball and track, through canoeing, riding and outings, to such informal activities as student sun baths. Mr. Carbonaro planned his work under the direction of Sidney C. Hayward, college secretary, and was aided in the field by Edward Hammel and Jack Feth, both of the student Outing Club.

■ In Cape Town, South Africa, L. Lewis, ACL, is now in production on a 16mm. publicity reel for the Cape Division of the Juvenile Affairs Board, a welfare agency concerning itself with juvenile training and employment. The work of the Board in helping more than two thousand yearly school graduates will be pointed out in planned screenings before possible employers and employees, as well as the general public.

■ After forty seven years of successful operation as the leading court and commercial paper of its city, the *St. Louis Daily Record* has built and moved into a new plant. The occasion has prompted Lucius B. Morse, ACL, general manager of the paper, to the production of a documentary record of this new magnificence. "It is," he writes of the plant, "strictly modern and beautiful in every way, and my desire is to show this beauty and efficiency." The finished film is planned to be, with titles, 400 feet on 16mm.

Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot answer questions as to their condition. Prospective purchasers should secure any desired information from advertisers before buying.**

10 Cents a Word **Minimum Charge, $2**

■ **Words in capitals, except first word and name, 5 cents extra.**

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■ BASS BARGAIN COUNTER: Some of our clients have been "horse-trading" with Bass for almost 30 years. They like it and you will too. Send description of your equipment for proper appraisal. Of course, your money back at all times if your purchase is unsatisfactory. Used and equal to new cameras: Filmo 70A reconditioned, Cooke f/3.5 lens, $44.50; Filmo 75, Cooke f/3.5 lens, $34.50; Cine-Kodak Model A, f/1.9 lens, $49.50; Zeiss Kinamo S-10, Tessar f/2.7 lens, $24.50; Simplex Pockette Deluxe, Kodak f/1.9 lens, extra parallax adjustable finder, $64.50; Zeiss Movikon, like new condition, Sonnar f/1.4 lens, range finder coupled with set of portrait lenses, set of filters and case, list $540.00, our price $345.00; Filmo 70 DA, brown finish, including hand crank, with 1" Cooke f/3.5, 1" Cooke f/1.8, 3" Wollensak telephoto f/3.3, case, like new, $224.50; Filmo 70D, black finish, 1" Cooke f/3.5 1" Wollensak f/1.5, 3" Wollensak f/3.3, case, $164.50; Victor Model 5, with 1" f/3.5, 1" f/1.5, 3" f/3.3, like new, $164.50; Victor Model 3, five speed, brown finish, like new, Anastigmat f/2.7 lens, $62.50; Victor Model 5, reflex focusing turret front with 1" Wollensak Anastigmat, focusing mount, $127.50; Victor Model 5, previous model without reverse, with 1" f/3.5 lens, $82.50; Cine-Kodak Model A with f/1.9 lens and 78mm. telephoto, $64.50; 8mm. Keystone f/3.5 lens, $19.50; 8mm. Cine-Kodak Model 20, f/3.5 lens, $22.50. New Bolex 16mm. camera in stock, with f/1.5 lens, $275.00. Projector bargains—used, rebuilt and guaranteed: Filmo 57, 400 watt lamp, with case, $52.50; Filmo 57GG, 375 watt lamp, variable resistance, oval base, fine condition, with case, $64.50; Filmo Model ST, 750 watt, complete with case, $95.00; Kodascope Model A, 200 watt lamp, $24.50; Kodascope Model C, bronze finish, 100 watt lamp, like new, $18.50; DeVry Model D, 250 watt, with case, $22.50; 8mm. Kodascope Model 60, with case, $37.50; 35mm. SVE motion picture projector, 1000 watt lamp, motor drive, all metal case, $35.00; like new RCA PG71 16mm. sound on film projector, 750 watt, with amplifier, $225.00; 1" Dallmeyer f/0.99 lens, C mount, $59.50. Like new guaranteed Wollensak Cine Velostigmats: 15mm. f/2.7, fixed focus, $22.50; 1" f/1.5, A or C mount, $32.50; 2" telephoto f/3.3, A or C mount, $22.50; 3" telephoto f/3.3, A or C mount, $32.50. Hayden Tilt Top Table Tripods, $1.50 each. Handbook of 8mm. Cinematography, postpaid, $1.00. Send for Bass Bargaingram No. 230 of Cine Apparatus for shrewd buying. Before you trade, write BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case, $2.00. Simplex Film Cleaner, $3.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ SELECTED 16mm. library films in excellent condition at 20 to 60 per cent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ EDITOLA — the 16MM. PROFESSIONAL EDITING MACHINE; silent, $95.00; sound, including amplifier and speaker, $360.00 and up. EDITOLA CO., 894 Woodland Ave., Oradell, N. J.

■ FULL LIST PRICE of $34.50 allowed for your Model 20 Eastman Cine-Kodak toward purchase of new streamlined Bell & Howell camera. Full list price of $39.50 allowed for your Model 40 Kodascope toward purchase of new Eastman Model 80 or Bell & Howell 8mm. projector. $12.00 and your Model 40 Kodascope will purchase new 300 watt Eastman Model 50 8mm. projector. Write for our low quotations and liberal allowances on equipment. NATIONAL CAMERA EXCHANGE. Established in 1914, 11 South Fifth St., Minneapolis, Minn.

■ YOUR SILENT PROJECTOR IS WORTH CASH TO US. Trade it in on a new Victor sound-on-film projector. TALKIES, 1210 Library Ave., Detroit, Mich.

■ 16MM. cameras, projectors, all makes and models, new and used, trades accepted, films for rent, sale and exchange. Free illustrated catalog (sent with sample film 10c). GARDEN EXCHANGE, 317 W. 50th St., New York.

■ BOLEX cameras, projectors. We buy, sell, trade everything cinematic, candid cameras. 8-16mm. films bought, sold, exchanged. Big free lists. ROBERT BLOCK, 154 E. 47th St., New York.

■ VICTOR camera, Model 3, turret head: 3¼ in. Hugo-Meyer f/1.5 and 1 in. H-M f/3 with 2x and 5x filters; also 6 in. Wollensak f/4.5 and B & H photometer. GAY, 818 Turks Head Bldg., Providence, R. I.

■ TRADE YOUR SILENT PROJECTOR for a new Victor sound-on-film projector; highest trade-in price on your old equipment. TALKIES, 1210 Library, Detroit, Mich.

■ SELECTED used movie equipment: Victor Model 5, reverse action, with case, used but in fine condition, with Dallmeyer f/1.5 lens in focusing mount, $110.00; 3" f/3 Goerz lens for Victor, excellent condition, $35.00; 1" f/1.5 Dallmeyer lens for Victor, focusing, fine condition, $30.00; 1" f/1.5 Dallmeyer lens for Victor, focusing, perfect condition, $40.00; 15mm. f/1.5 Hugo Meyer lens for Victor, focusing, fine condition, $40.00; Victor Model 11, 750 watt, projector, in excellent condition, with case, $90.00. F.O.B. destination. CARL HOLMES COMPANY, 1101 W. 4th St., Davenport, Iowa.

■ CINE EQUIPMENT bargains from Kansas City's newest camera store. Victor 4, demonstrator, Dallmeyer f/1.5, 2" f/2.9 Wollensak 3" f/3.3, filters, de luxe case, same as new, $198.50; B & H 70, Cooke f/3.5, type C mount, Mayfair case, slightly used, $95.00; Simplex Pockette, used, f/3.5 and case, $29.50; like new Victor 3, Wollensak f/3.5 and case, $69.50; Model 20 Eastman 8 and Model 20 Eastman Kodascope 8, same as new, $31.50 complete. BARNARD'S, 312 W. 47th St., Kansas City, Mo.

■ USED BARGAINS: Simplex Pockette camera with f/3.5 Ilex lens, $28.50; Cine-Kodak Model 8-25 with f/2.7 lens, $28.50; Bell & Howell Filmo 70A camera with f/3.5 Cooke lens, $34.50; Bell & Howell Filmo 70D camera with f/3.5 Cooke lens, $115.00; Victor Model 3 camera with f/3.5 Wollensak lens, $45.00; Keystone Model A camera with f/3.5 Wollensak lens, $15.00; Ampro projector Model KD, 750 watt and case, $112.50; Keystone Model A74 projector, 300 watt, $24.50; Bell & Howell, all geared, Model JJ projector, 400 watt and case, $147.50; Keystone Model A75 projector, 500 watt, $33.00; 1" Dallmeyer f/1.9 lens in focusing mount, $19.50; 15mm. Wollensak f/2.7 lens, fixed focus mount, $17.50; 3¾" Cooke f/3.3 lens in focusing mount, $40.00; 3" Kodak f/4.5 lens for Model B camera, $22.50; 3" Meyer Tele-Megor f/4 lens, focusing mount, $47.50; 6" Wollensak f/4.5 lens in focusing mount, $37.50; Electro Bewi meter and case, $13.50; Weston No. 819 meter, $15.00; Photoscop meter and case, late model, $10.00; Special Movie Tripod with tilt and pan top, $14.75. WILLOUGHBYS, 110 W. 32nd St., New York.

■ LIKE new A-78 Keystone projector, $48.50 with case; Excel projector, $14.50 used; f/1.5 Wollensak lens, used, $24.95; Filmo 70A case, used, $7.95. Free 16mm., 8mm. bargain lists. HOME MOVIE SERVICE, Box 216, Easton, Pa.

■ WE GUARANTEE A HIGHER TRADE-IN ON YOUR OLD EQUIPMENT toward a brand new Victor Sound Projector. TALKIES, 1210 Library, Detroit, Mich.

■ GOOD USED EQUIPMENT: Cameras: DeVry 35mm. Portable with 1" f/3.5 and 4" f/4.5 lens, complete $75.00; B & H 70-D with T.H.C. f/3.5, T.H.C. f/1.8 and 3" telephoto lens, complete, $175.00; Simplex Pockette f/1.9 lens, complete $85.00. Projectors: B & H factory rebuilt "57" (200 w.), $55.00; Ampro Model A, 300 watt, $40.00; Kodascope A, 300 watt, $25.00; Victor Model 10, 500 watt, $45.00; DeVry 35mm. Super., 1000 watts, $60.00; Victor S.O.F. 24-B, 500 watts, 15 watt amplifier, $150.00; Ampro S.O.F. Model "N," 750 w. lamp and 10 watt amplifier, complete, $295.00; Ampro S.O.F. Model "S," 750 w. lamp and 15 watt amplifier, complete, $375.00 METROPOLITAN MOTION PICTURE COMPANY, 117 Fisher Bldg., Detroit, Mich.

EQUIPMENT WANTED

■ WANTED: 16mm. Library films "silent and sound on film," any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

■ WANT to buy Filmo Enlarger. For sale, straight Eight—8mm. Filmo camera, f/2.5 lens. FRED BRYANT, Union Station Viaduct, Lexington, Kentucky.

FILMS FOR RENTAL OR SALE

■ WAR IN CHINA: actual fighting, uncensored scenes, 16mm. or 8mm. 100 ft., 16mm., $3.50; 360 ft., $8.75; 350 ft. sound on film, $17.50. 8mm.: 50 ft., $1.75; 180 ft., $5.50. Order at once, available now. ROBERT BLOCK, 154 E. 47th St., New York City.

■ NATIONAL CINEMA SERVICE ships films anywhere. Large selections of up to date features and shorts in 8mm.-16mm.-SOF, silent; rental, sale, exchange at low rates. Chaplins, Arbuckles, Cinderellas, Cartoons, Comedies, 25 ft., 59c; 50 ft., 98c; 100 ft., $1.65. Free catalogs. Bargains in new and used equipment. Titling and splicing service on the premises. "Still" enlargements from any size movie film. NATIONAL CINEMA SERVICE, 3 W. 29th St., 10th Floor, New York.

FILMS FOR EXCHANGE

■ EXCHANGE—OUR HIGH GRADE 16mm. silent subjects will be given for your high grade 16mm. subjects, $1.00 per 400' reel. Our SOUND ON FILM features and shorts are for rent, exchange and sale. Catalogues available. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

TRADING OFFERS

■ SHOTGUNS, RIFLES, TARGET PISTOLS and other good firearms accepted in trade at liberal allowances on Leicas, Contaxes, Graflexes, Eastman motion picture cameras and projectors, Weston meters, and other photographic equipment, motion picture and still. Authorized dealers for every leading manufacturer including Eastman, Zeiss, Leitz, Bell & Howell, Argus, Ampro, Keystone, Da-Lite Screens, etc. All photographic equipment bought, sold and exchanged. Write for quotations on any new or used cameras, projectors or accessories. NATIONAL CAMERA EXCHANGE. Established in 1914, 11 South Fifth St., Minneapolis, Minn.

■ STAMP collection catalogue over $500; exchange for latest model Victor 5 camera. SIMON COLA, 808 McDougall Rd., Calgary, Alberta, Canada.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY COMPANY, D-50, Meriden, Conn.

■ 16mm. PRINTED titles, eight words or less, 20c; each additional word, 3c. Samples and artistic "The End" (complete), 10c. MIDWEST SERVICE, 1024 Quincy, Topeka, Kans.

■ SCENE-AID FILM RECORD. Prevents mistakes; records exposure, subject, feet used, etc., for each scene; helps in titling and editing films. One sheet good for 100 feet. 25 sheets, 50c postage paid. JAMES A. NELSON, 14702 Elm Ave., East Cleveland, Ohio.

■ WE want to handle American photographic and cine articles commercially. Please write to "FOKA," Rotterdam (Holland) Admiraliteitsstraat 8.

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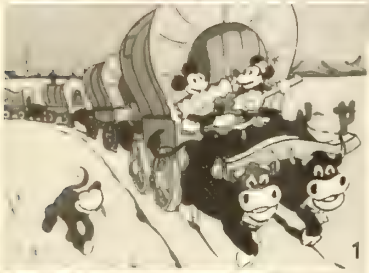
Mickey Mouse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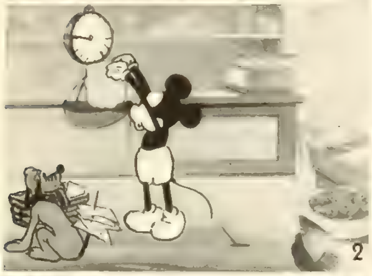
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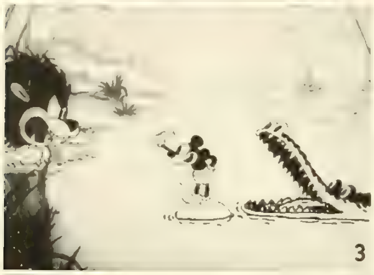
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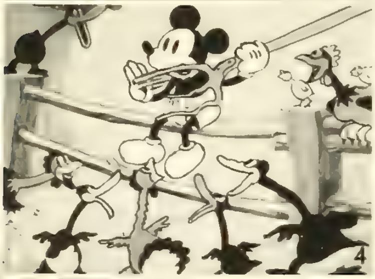
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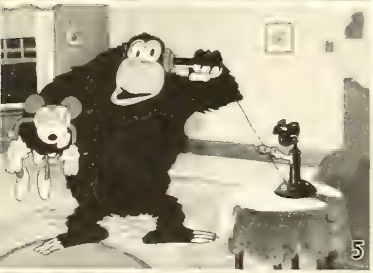
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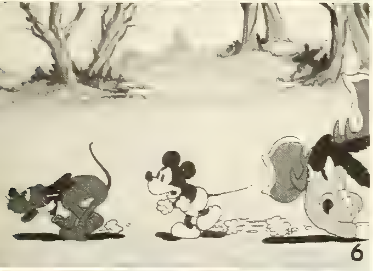
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EXCLUSIVE

Twelve Disney Sound Cartoons Just Released for the Home Screen

So popular have been the subjects originally released by Walt Disney Enterprises through Kodascope Libraries that now the original quota has been doubled. Twelve more 16 mm. sound cartoons—six Mickey Mouse and six Silly Symphonies—are offered you for hearty enjoyment on your home screen. Make your selection from the list below—arrange for rental through your usual source of Kodascope Libraries films.

1 **PIONEER DAYS.** Those hardy early settlers, Mickey and Minnie Mouse, start a covered wagon journey that is rudely interrupted by an Indian attack. How they eventually escape with their scalps makes hilarious entertainment.

2 **GROCERY BOY.** Mickey gets into difficulties delivering a grocery order to Minnie's house. A luscious turkey in Minnie's oven comes in for considerable attention, and Pluto finally succumbs to temptation. Highly amusing.

3 **THE CASTAWAY.** A swordfish unwittingly saves Mickey from a watery grave—only to plunge him into hair-raising adventures on a desert island. Needless to say, Mickey successfully repulses all dangers.

4 **MUSICAL FARMER.** Mickey and Minnie, abetted by Pluto, run a farm the way it should be run. A flash gun sequence in the chicken coop provides dressed fowl in short order—but not in conventional rustic style.

5 **THE GORILLA MYSTERY.** An escaped gorilla finds Minnie attractive game and makes off with her—only to be trailed by faithful Mickey, and eventually captured. Plenty of excitement and uproarious comedy.

6 **MOOSE HUNT.** Horse-play in hunting country by Mickey and Pluto. Mistaken identity nearly sends Pluto to Dog Heaven; then an enraged moose appears and transforms the hunters into the hunted—and how!

7 **BUSY BEAVERS.** You'd be surprised at the home life of the beaver, as depicted in this thoroughly amusing Silly Symphony. The beavers are highly entertaining comical dancers—and go through some rather unexpected antics.

8 **UGLY DUCKLING.** Imagine Mother Hen's disgust when this long-billed freak steps out of one of her carefully watched eggs. The disgust eventually turns to pride, however, when the step-child proves to be the family hero.

9 **MIDNITE IN A TOYSHOP.** A spider innocently runs into lots of excitement in a toyshop. He provides piano music for a general jamboree of toys and dolls—and an accidentally ignited box of fireworks tops off the evening in grand style.

10 **NIGHT.** "Blue Danube" and "Glow Worm" are tunefully presented with extremely laughable bird and insect accompaniment. Finally a group of frogs takes over the entertainment, and the picture is closed with a novel frog chorus.

11 **BIRDS OF A FEATHER.** Not only birds of a feather, but even distant air-minded relatives from all climes mingle to make this subject a new high in delightful nonsense. A stirring hawk chase winds up the fun.

12 **FROLICKING FISH.** A fish's eye-view of the deep that packs plenty of surprises. A bubble dance goes off in great style until an octopus appears and does things to the bubbles. The invader, however, gets more than he bargains for.

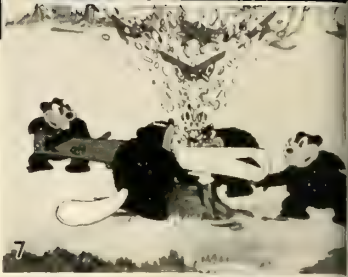
Send for These Catalogs

16 MM. SILENT—Revised 6th Edition—208 page, illustrated, descriptive catalog, containing a large selection of subjects, some of them in color. Rental prices substantially reduced.

8 MM. SILENT—Revised 5th Edition—52 pages, profusely illustrated, offering a wide variety of new comedies, cartoons, features.

16 MM. TALKING—New, larger 6th Edition of 84 pages—well illustrated, and including descriptions of many exclusive features, comedies, cartoons.

Silly Symphonie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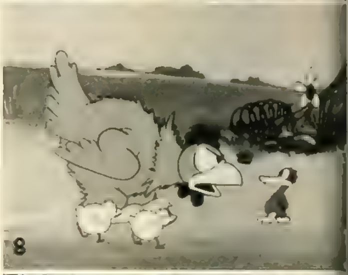
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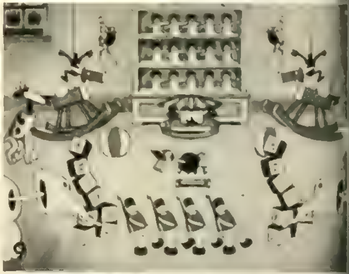
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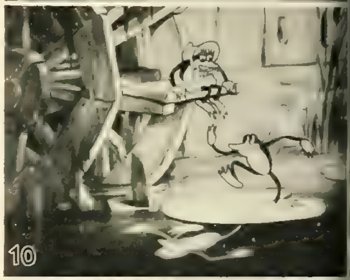
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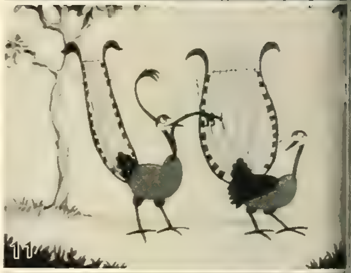
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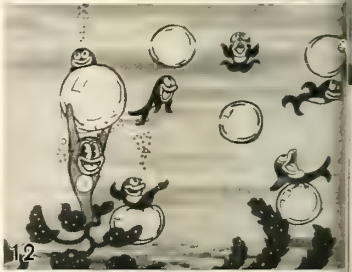
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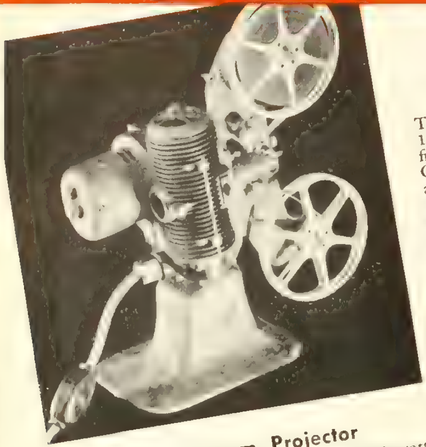
CINÉ-KODAK KODACHROME SAFETY COLOR FILM
MAGAZINE CINÉ KODAK

NATURE wears a chameleon cloak this month. Russet . . . orange . . . yellow . . . red . . . scarlet . . . green . . . maroon . . . vermilion . . . brown—kaleidoscopic coloring challenging the versatility of the ablest artists. Yet you can reproduce every subtle hue on your home movie screen.

Kodachrome—*full color* Kodachrome—is the film that makes this possible. It's available for all standard 8 mm. and 16 mm. movie cameras—many still cameras, too. Use it for close-ups of colorful foliage against azure blue sky . . . for light colors against darker colors. Use it up close for translucent leaves. *Don't panoram.* You'll get the most beautiful movies you've ever seen—this month, with Kodachrome. Eastman Kodak Company, Rochester, N. Y.

Kodachrome, either "daylight," or Type A for Photoflood light, is priced at $4.75 for the 50-foot 16 mm. roll, $9 for the 100-foot 16 mm. roll, $5 for the 50-foot 16 mm. magazine . . . for Ciné-Kodaks Eight—$3.75. All prices include processing.

Remember, you need a Good Projector, also...

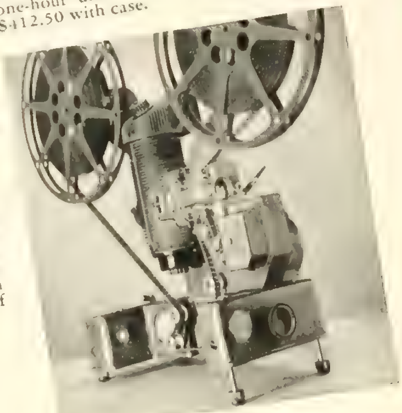


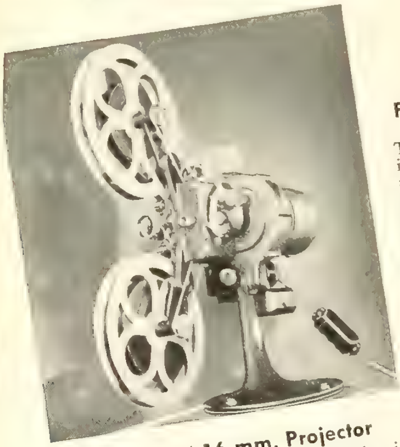
FILMO 8 mm. Projector

Brilliant illumination from 400- or 500-watt lamp through fast F 1.6 lens. Rock-steady screen pictures, due to film registering mechanism being identical with that in the Filmo 8 Camera. May be stopped for still projection. Rewinding is speedy, automatic. "Floating Film" protection from scratching and wear. Capacity, 200 feet of 8 mm. film. With case, $118.

FILMO 130, 16 mm. Projector
(below)

This projector makes practical the use of 16 mm. films where previously only 35 mm. films were adequate. With 1000-watt B & H Clearay lamp, it is amply powerful for audiences as large as 2500. This lamp incorporates a carbon-collecting plate which arrests blackening and prolongs the useful life of the lamp. 1600-foot film capacity for one-hour uninterrupted programs. Price, $412.50 with case.





FILMO "S" 16 mm. Projector

A rare value not only in quality but also in features of convenience. Power rewind . . . lamp switch . . . reverse lever for running film backward . . . clutch for still projection of single frames without injury . . . instant interchangeability of lenses to meet every need . . . these are a few of the features which make the Filmo "S" an amazingly capable projector for the price . . . from $147, including handsome case.

FILMOSOUND 138, 16 mm. Projector
(below)

The ideal portable sound-on-film projector, built in one easily carried case. The choice of major automobile and other manufacturers for presenting sales stories to audiences of many hundreds. Such features as wide-range amplifier, hum-free exciter lamp, and a volume control which makes "photo-hiss" easy to avoid, assure theater-quality sound reproduction. Price, $465. Other more powerful Filmosounds include the 1000-watt Filmosound 130.

a *Filmo*

When you buy a motion picture projector, seek the best and *most lastingly fine* performance that your money will buy. Good performance in a few of the more obvious respects is not sufficient in itself. Permanent satisfaction can be given only by a projector which performs, and *will continue to perform,* superbly in every respect.

What are the performance requirements? Some will occur to you instantly . . . but perhaps not all. So we present, for your guidance, this list of prime requirements, all of which we and a host of users believe are best met by Filmo.

1. **Uniformly Brilliant Pictures**—ample illumination for your requirements, evenly distributed over the screen.
2. **Flickerless Pictures**—for flicker tires the eyes.
3. **Steady Pictures**—because pictures which jump on the screen cause eye-fatigue.
4. **Sharply Focused Pictures**—Beauty and detail are lost, and eyes are strained, unless pictures are sharp.
5. **Uninterrupted Programs**—Delays are annoying, poor showmanship.
6. **Complete Film Protection**—Probably most of your films could never be replaced.
7. **Ease of Operation**—Showing movies should be a pleasure.
8. **Ease of Maintenance**—so that you'll keep it performing like new.
9. **Long Life**—Filmo quality pays in dol lars and in constant dependability.

And also, *in sound film projectors . .*

10. **Clear, crisp speech reproduction.**
11. **Pleasant, natural musical quality.**

•

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MOVIE MAKERS

Magazine of the Amateur Cinema League, Inc.

25c

NOVEMBER, 1937

CASTLE FILMS

FINEST 16 MM AND 8 MM HOME MOVIES

IT'S *the* GIFT!

Castle Films solve the problem of what to give the 16 mm and 8 mm enthusiast that he will really appreciate, with THE gift... home movies that will be giving enjoyment years hence, when neckties, pipes, candy, books, will be long forgotten.

In no way can you make $10 or less bring greater joy this Christmas and for years to come than by adding a selection of these reels of outstanding distinction to a movie maker's library. If you doubt it, ask any enthusiast what he thinks of Castle Films. He will tell you . . . **"IT'S THE GIFT!"**

THREE NEWS PARADES . . .

1. **"Shanghai Bombed"**—the War in China—mistress of the Orient destroyed by air raids and artillery fire... War's Inferno shown in action movies taken under fire!
2. **"American Legion—New York—1937"**—Half a million Legionnaires "capture" New York... 6 Castle Films crews worked around the clock, to give movie fans a record of the 1937 meeting no Legionnaire will ever forget.
3. **"News Parade of the Year"**—the outstanding international news events that have made history during the year... a priceless heritage in years to come.

THREE WORLD PARADES . . .

1. **"Venice the Magnificent"**—the most artistic picture ever made of Venice, Queen of the Adriatic, world-renowned city of history and canals... churches and carnivals.
2. **"Exotic Egypt"**—a reel as gripping and romantic as the Story of the Nile... teeming with mysticism... the struggle of a nation against the desert.
3. **"Paris the Beautiful"**—a gem of photography... Europe's city of romance and intrigue... play and fashion... a living record of a nation's shrine.

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EDITION LIMITED

Leading photographic supply dealers and department stores everywhere carry these sensational films. If they cannot supply you, order direct from→

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18 RELEASES READY FOR CHRISTMAS GIVING

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1. **"Water Sports"**—a permanent record of swimming, diving, surf board daredevils, contenders at the cup races . . . important sports events and celebrities.
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3. **"The Winner—Sport Cavalcade of the Year"**—complete from skiing through football . . . winners all . . . a record and a gift any sports' lover will cherish for years to come.

THREE OLD-TIME MOVIES . . .

1. **"Yesterday Lives Again"**—from original negatives made 30 years ago, showing Lillian Russell, Caruso, Inauguration of McKinley, Teddy Roosevelt, a treasure of history.
2. **"Cast Adrift—And How!"**—(Fatty and Mabel)—one of the funniest reels of old-time movies, made even funnier by the advances in movie-making over the years.
3. **"Cowboys and Indians"**—a selection of early Westerns you will laugh at every time you see . . . that your children will marvel at, made from original negatives.

THREE "SEE" . . .

Fast action novelty reels of permanent interest and value to all 16 mm and 8 mm movie enthusiasts . . . a movie cavalcade of the unique and unusual.

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"The Life of Edward"—News Parade—highlights of the most colorful career of our times—Britain's ex-King and his American bride.

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"Hindenburg Explodes"—aviation's most startling spectacle in following lengths and prices: 16 mm—100', $3.00; 200', $5.50; 350', $10.50; de luxe sound, $22.50. 8 mm—50', $2.00; 100', $3.75; 175', $7.00.

●

"England's Coronation"—the pageant of the century in all its medieval pomp and glory. 16 mm—100', $2.00; 200', $4.00; 360', $7.20; de luxe sound—200', $7.00; 350', $11.95; 8 mm—50', $1.65; 100', $3.00; 180', $5.50.

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2. Complete Edition	8.75	5.50
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*Prices include all releases except "Hindenburg Explodes" and "England's Coronation"

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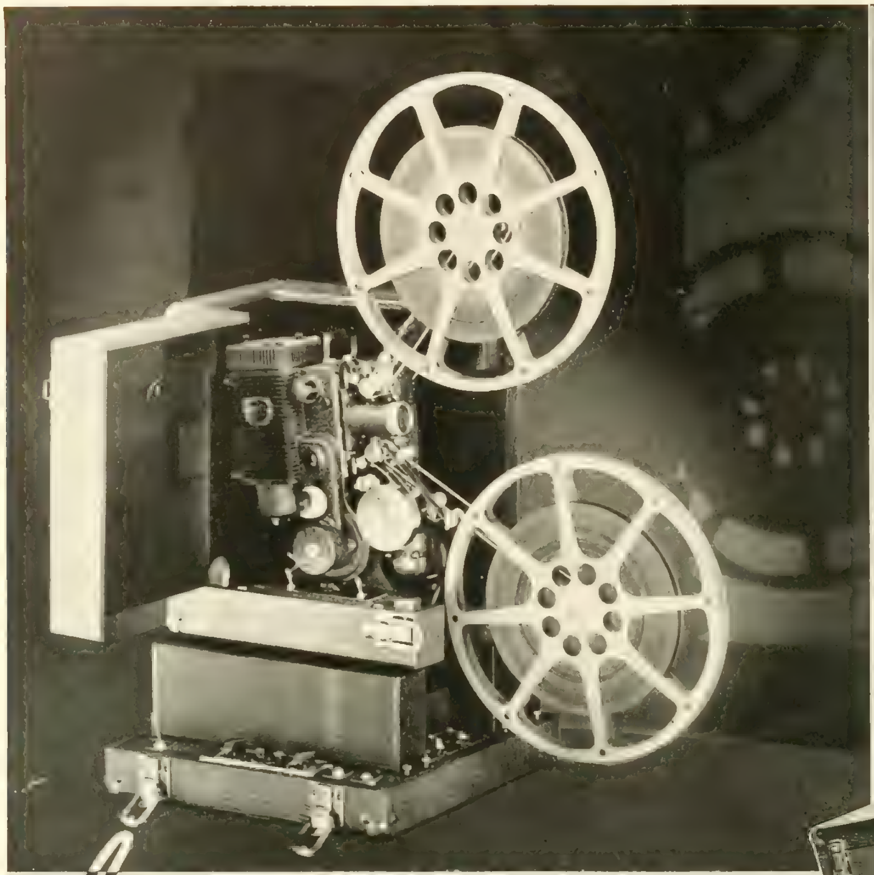

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You will be delighted with the clear, rich undistorted tone for halls and auditoriums seating up to 3000 delivered through the new Amprosound Model "L."

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MOVIE MAKERS

Leo J. Heffernan, ACL

The magazine of the Amateur Cinema League, Inc.

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CHANGES OF ADDRESS: A request for a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of Movie Makers with which it is to take effect. Duplicate copies cannot be sent when a number of the magazine does not reach you because of failure to send in this advance notice. The Post Office will not forward copies unless extra postage is provided by you.

WAIT! NO NEED TO CLEAR THE TABLE!
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Ask your dealer about the Da-Lite Challenger and other outstanding values in the Da-Lite line—famous for quality for more than a quarter century. If your dealer is unable to serve you, mail the coupon below!

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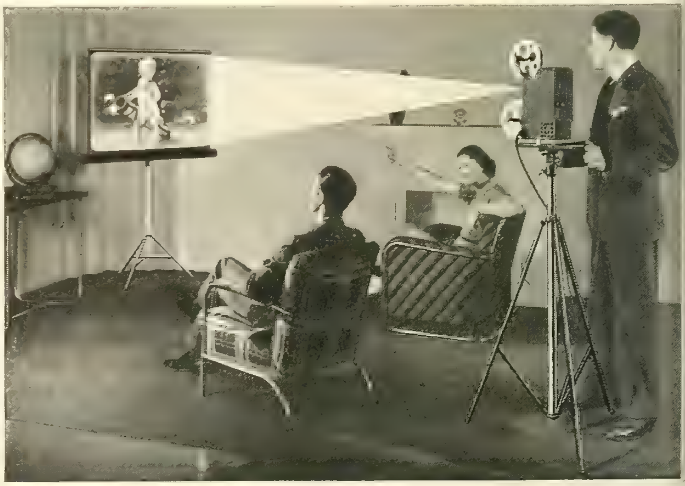

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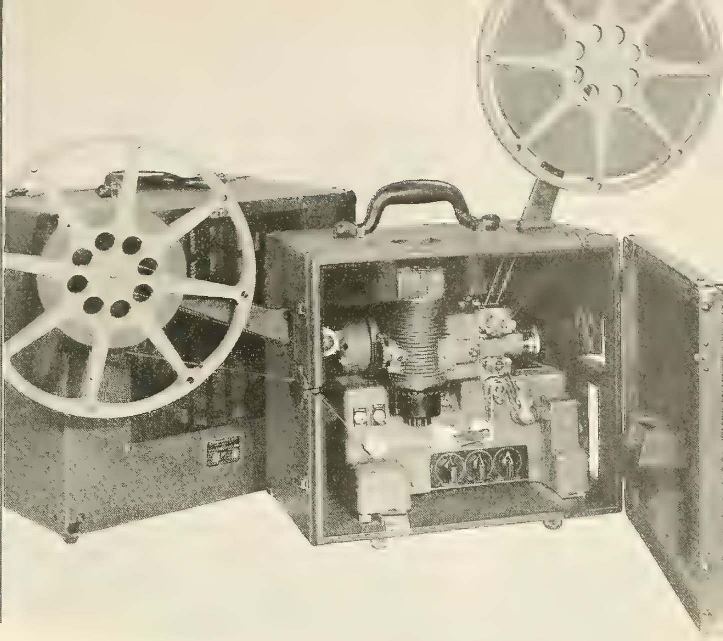

Single- and Two-case Models... Improved Performance... New Conveniences

● The Filmosound Model 138 16 mm. sound film reproducer is now offered with new features which make it even better suited for personal use . . . for entertaining your family and friends with both your own silent films and the modern talkie programs now so easily obtainable. Scenes may be reversed and repeated. Single frames may now be projected as stills, just as with Filmo silent projectors.

The improved Filmosound 138 is offered either complete in a single case or as the new two-case, 12-inch speaker model pictured above with a blimp which silences the mechanism for drawing-room projection . . . projection further enhanced by an exclusive speaker-hiss eliminator (in both models).

SEE WHAT PLEASURES AWAIT YOU IN SOUND MOVIES

You will be delighted at the rich choice of 16 mm. sound film subjects available for little cost through the Filmosound Library. Subjects include travel, drama, current events, world's best literature, science, comedy, and cartoons, all produced by leaders for intelligent audiences. For example:

"WAR IN CHINA" is a new one-reel Castle News Parade release showing latest war scenes. It is for sale or rent.

The background for the present conflict is shown in a whole series of films on China and Japan . . . particularly by a two-reel sound film of the previous Japanese invasion of Shanghai.

Other timely films include: *Slumbering Giant* (3 reels) . . . *Mothers of Nippon* (3 reels) . . . *Manchuria* (2 reels).

Mail coupon today for complete catalog.

Operation and maintenance are as simple as those of a silent Filmo Projector and a fine radio. "Floating film" construction guards priceless family films against scratching or wear. Other features: 750-watt lamp, electric rewind, 1600-foot film capacity, both sound (24) and silent (16) film speeds.

Filmosound 138, two-case model...$490
Filmosound 138, one-case model...$465

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Bell & Howell 8 mm. and 16 mm. silent projectors are built in capacities to meet every requirement. Priced from $118 up. Mail coupon for full information. Bell & Howell Company, Chicago, New York, Hollywood, London. *Established 1907.*

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PRICE $1.80

The **WILLO LANTERN SLIDE VISE**

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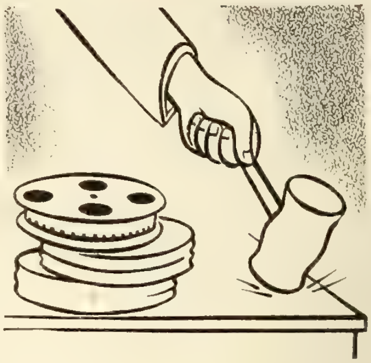

Free films

■ *To borrow the films listed in this department, simply write, giving your name and address to Amateur Cinema League, Inc., 420 Lexington Ave., New York City, specifying the titles of the films desired. When films are limited to groups, the type and approximate size of the audience must be stated. Films are loaned free except for postage. Arrangements regarding booking dates and shipping methods are effected between distributor and borrower, after the League has forwarded name and address of applicant to distributor. Do not request a list of films from which to pick a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members. Commonly, these films are not available outside the United States.*

■ *Pleasure Island*, one reel of sound on film, 16mm., reviewed through the courtesy of Dynamic Pictures, is a delightful travel scenic of the Highland of Ontario near Toronto, Canada. Showing a small steamer picking its way among picturesque islands, to dock eventually at the largest, Bigwin, the film concludes with sequences of the carefree life in this pleasant resort spot.

■ In *Mountains of Copper*, a one reel General Electric film, the world's largest open pit copper mine is presented in action. The film, taken at the Bingham Canyon Mine, owned by the Utah Copper Company, shows immense electric shovels, locomotives and dump trains in the business of digging and piling up one of the earth's most valued treasures. The movie is available for group screening in either silent or sound form and in either 16mm. or 35mm. size.

■ *The Greater Campus* proves that engineers graduated from college have just commenced their higher education when they are engaged by the General Electric Company. This two reel film portrays the work of these student engineers in various factories during their two year training period, after which they are assigned to definite engineering or commercial departments. This silent movie is produced by the General Electric Company and can be used only on 16mm. projectors by groups.

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Closeups—What filmers are doing

If you should hanker to get a closer look at the interesting and effective projection arrangements described by Walter P. Downs, ACL, and Aubrey Burnett, in this number of MOVIE MAKERS, you'll be delighted to know that these enthusiastic craftsmen have issued a carte blanche invitation to League members just to drop in. Twenty five can be seated comfortably, and forty are not overcrowding, so the more the merrier. Westmount, Quebec, is the place, and 381 Claremont Avenue the address; the Messrs. Downs and Burnett promise a practical demonstration.

ONE of the nice things about our job here is that, if you sit around long enough, some member is bound to bring in a reel of film on just that place you wanted to see or just that thing you wanted to do — but never got around to. This time, the windfall is that intriguing matter of the cycle train, and Sidney Moritz, ACL, of New York City, has been the *deus ex machina*. It seems that Mr. Moritz is a mighty keen cycling fan as well as a good movie maker, so that each sunny weekend of the summer found him out on the byways, pushing buttons and pedals. In *Under Your Own Power*, running 300 feet of 16mm. Kodachrome, he tells the story of the cycle train, ably assisted in this endeavor by Eugenja Liczbinska.

THAT dance called the "Big Apple" is another wordly matter which has reached our comparatively ivory tower via the home movie. As you all know, the craze started down in the Carolinas, being variously attributed to spontaneous combustion among the colored folk and to Southern college lads and lassies putting on the show at their formal "proms". However it was, George S. Cobb, ACL, of West Point, Ga., has pretty well caught the whole routine in 300 feet of 16mm. color and monochrome. Produced at Myrtle Beach, South Carolina, his footage is about as authentic stuff on The Apple as one could get; the dancers were right out of Southern schools, and Myrtle Beach is one of the cradles of the craze.

NOT infrequently, we find ourselves left pretty flabbergasted by the seemingly limitless patience and perseverance of some amateur movie makers. We recall, once, talking with Fred Ells, ACL, of Yokohama — the producer of *In The Beginning* and *Consider The Lilies*. Simply and as if it were all in the day's work, he told us of traveling nearly fifty miles on four different occasions to get just the footage he wanted of a lustrous white peacock. Charles R. Dobbins, ACL, of Trenton, N. J., is another prince of patience — though expressed in different fashion. After missing, on a trip to Mexico, certain shots which his carefully planned continuity really demanded, Mr. Dobbins has worked and waited more than a year to fill in the gaps, through the bit by bit coöperation of other Mexican bound members. Now it is William L. Zeller, ACL, the bird filmer of Spring Bay, Ill., who leaves us all of a heap. On two occasions during the summer, he waited all day in a blind simply to catch, with color film, a brood of mourning doves; so far he's missed them, but he seems not at all discouraged. In between times, he drove more than two thousand miles to get some two hundred feet of Kodachrome on Louisiana herons.

IF you want a hop, skip and jump filming job, try the kind of assignment such as Randolph B. Clardy carried out the other day near his native Hollywood. At Dubrock's Riding Academy, popular equestrian school of the movie colony, there was a horse show and contest, and, at the request of Blanche Sewell, M. G. M. film editor, Mr. Clardy was assigned to cover the show for the competitors. From location shots of the grand stand to detail closeups of Barbara Stanwyck and Robert Taylor, he ran through four reels of 8mm. color and monochrome. Since then, the completed picture has been screened widely in the movie colony.

Before you undertake too lightly the production of an animated cartoon in color, you may want to contemplate some of the facts and figures on *Ducky 'n Busty*, recently completed in New York City, by Emile Gallet, ACL. Starting work soon after Kodachrome was introduced, Mr. Gallet has produced some 6,000 separate designs and over 2,000 individual cutout figures to effect the needed animation. More than 4,000 hours of work were expended in production, of which 120 were used in filming alone. Sixty flood bulbs burned into blackness during the long and heartbreaking process. Now, Mr. Gallet has a finished and delightful fantasy, to which music and dialog are being added. As far as we know, it is genuinely the first amateur produced, 16mm. cartoon in color. As far as Mr. Gallet knows, it certainly will be his last, as well.

African natives eating caterpillars, a meeting of pygmy tribes in the depths of the jungle and the dance of a Congo chieftain's three hundred harem wives are some of the human interest highlights reported to us in the color films of Laurence O. Anderson, of Duluth, Minn. Flying in as far as Juba, on the Sudan frontier, Mr. Anderson carried on into the Belgian Congo by truck, on foot or by native bearers in a month's trip.

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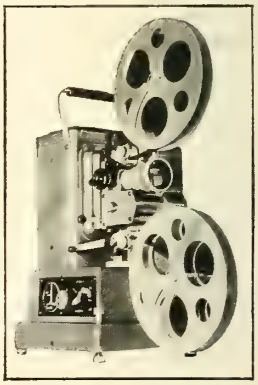

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New teaching films

THE work carried on for several years by the Cinema Laboratory of Western Reserve University, at Cleveland, Ohio, points a practical way to a satisfactory solution of the problem of providing teaching films that teachers will want to use. The Cinema Laboratory seems to have found a workable mechanism for bridging the gap between the teacher who has something to say, that could be made into an effective teaching film, and the production of that film.

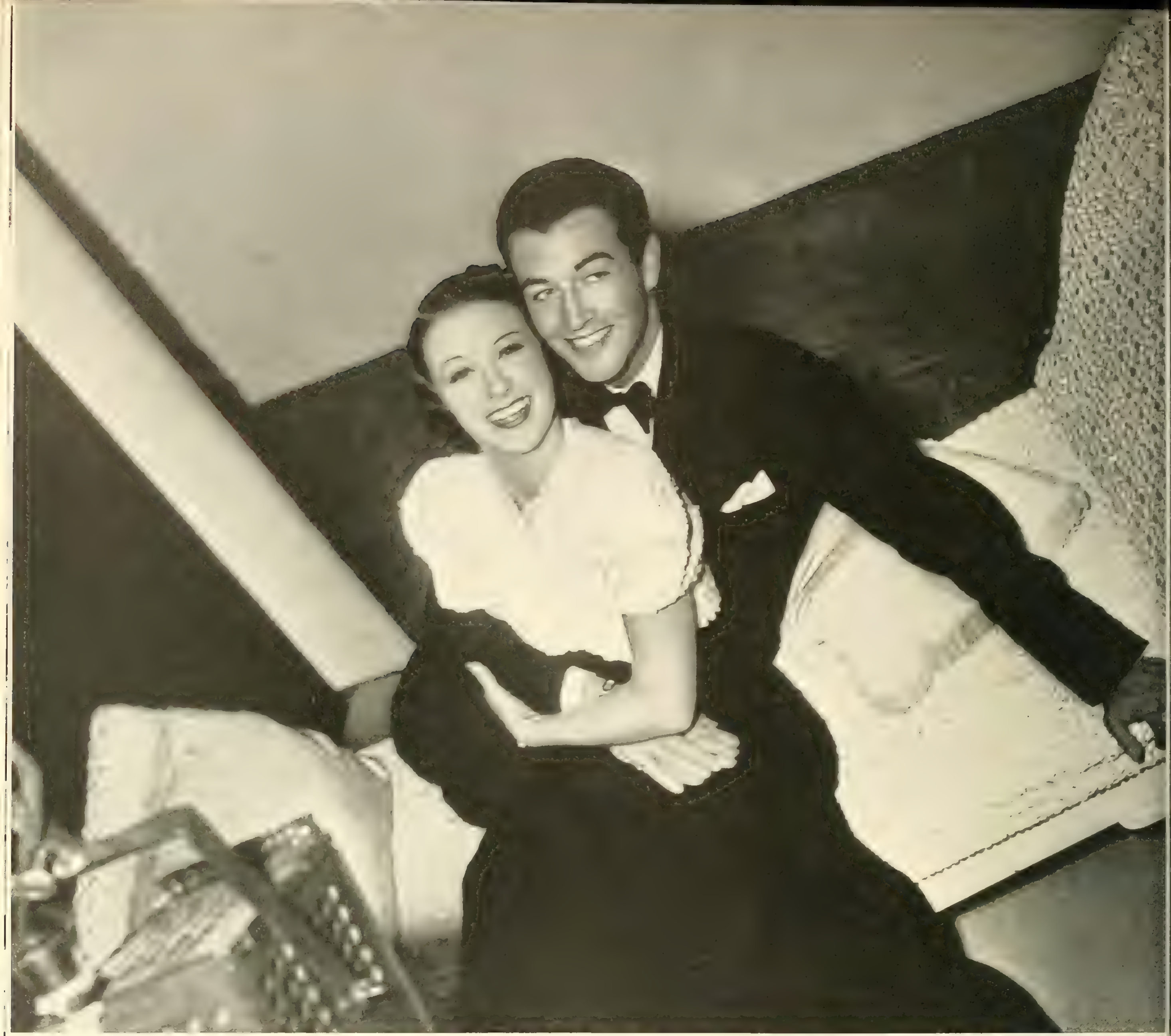
Just as many of the best text books have been written by teachers from the fullness of personal and practical experience with the students in their courses, so perhaps will many of the best teaching films of the future be created. The problem has been that, while the mechanism of writing and publishing texts has been familiar to most teachers, the mechanism of producing a film is known to very few. This is the problem that the Cinema Laboratory of Western Reserve University has solved. Its cameraman and production facilities are on call, and, after a faculty member has shown the need and usefulness of a film that he would like to produce, the mechanism is started. Scripts are written and rewritten and the camera work begins, under the direction of the faculty members, in affairs related to subject matter and pedagogy, and under the direction of the Cinema Laboratory, in things concerning filming technique. This method insures cinematographic competence in close cooperation with educational direction, with the result that the product is neither a cameraman's field day of cinematic tricks nor a mere pictorial statement of what might better have been spoken or written. Thus, films can be made that integrate with the other facilities in teaching.

Distribution of these excellent teaching films is the next problem, for, up to now, they largely have been used only on the campus of Western Reserve. But distribution will be managed as soon as the pioneers are ready for the next step, and, then, doubtless other universities and colleges will follow this lead. It is not unlikely that the university motion picture production unit will, before long, have the same status as the university press.

That, so far, this has been accomplished without benefit of Hollywood glamor or a big hullabaloo in the daily press is an indication of its worth and permanence. The flow of words, the vast paper work and the preliminary surveys that have entangled most educators, who have considered the teaching film, have been very unproductive. To do is more important than to talk.

The day will come when a teacher, needing films, will make them as a matter of course. There will be exchanges of individual effort and an increasing use of commercial products, as practical time savers. But the true solution of films in education will be found in individual movie making or in producing units, serving educators' needs, as at Western Reserve. Here will be the living core of cinematographic teaching, just as the heart of education will always be a great teacher at one end of a log and a boy at the other.

By all means, let there be more ready made films for education, since they will find users and will be of real value. Also, by all means, let us encourage such efforts as those of Western Reserve, to the end that great teachers may never be stifled, either by courses, text books or films, until they become mere sounding boards for the ideas of educational bureaucrats.



Metro-Goldwyn-Mayer

SHOT FROM ABOVE

A perch on the household stepladder will give a downward angle like this. Although one may be able to hold the camera steady while sitting on the ladder, it is better to clamp a tripod head to the top and operate the camera from a lower step.

THE PATH TO AN EGG BOX

An all too human tale that ended triumphantly

JAMES M. WHITNEY, ACL

MARY laughed the first time I asked her for an egg box—but you ought to hear her boast about our films now. She says that maybe there's something to this editing business, after all.

Take last night, for instance. From right after supper until about eleven o'clock, I looked at, listed, cut up and rearranged some three hundred feet of 16mm. stuff we shot this summer on vacation. Less than four hours, it took, and the best part of it is that I can still see.

Of course, there's some trimming to be done here and there to smooth it up, and the titles have to go in (I've got their places marked with bits of blank leader), but it really was a cinch compared to the first time I tried this editing game. There was even film on the floor when Mary called downstairs to ask if I wasn't ever coming to bed.

Now I'm beginning to think that perhaps I've got the hang of it, so I don't mind so much telling about the mess I got into when I first started. Like a lot of other movie amateurs I've talked to, Mary and I decided on getting a camera to make some pictures of the children. The "bug" really bit us soon after the second youngster arrived. I had been taking snaps of the first one for nearly two years, and, though they turned out pretty good, they didn't seem to do him justice. So we got a small, 16mm. cine camera, and I started blazing away just about as often as I could afford a roll of film. That was early in the summer, a year ago.

By September, we had five rolls of black and white and one precious roll of color film, in which I had shot just about anything or anybody that came along. You know how it is—the children, the wife, her parents when they came to visit, the dog and her puppies, a Fourth of July parade, some of the neighbors and a picnic down at the shore, the last in color.

So there we were. Naturally, we thought it was all swell and used to run it off plenty ourselves. Then, when our friends dropped in for the evening, we showed it to all of them, till pretty soon there was no one who hadn't seen the stuff. I think it was at about this time that I began to wonder if perhaps there was something wrong with the way we were going about our movies. For one thing, I still had the films on the same reels on which they had come back from processing. In fact, I never touched them except to rewind them on the projector. But it seemed rather clumsy always to be turning on the lights and threading up a new reel which was over so soon. A lot of the stuff was pretty badly out of order, what with finishing up a roll of scenes of Mary's folks with some more shots of the dog, just to get it in for processing. The picnic scenes were on three different reels for some unknown reason, and naturally we hadn't even thought yet of titles.

That was really the first step I took in the way of editing—and then I got pushed the rest of the way. For some time, Mary had been saying that we ought to have names for our films (like some friends of ours had), so one day I asked about it at my dealer's place. "Titles? Why, sure, we can handle that for you," said Charlie. He seemed kind of surprised we hadn't thought of it before.

After some discussion, Mary and I decided on *Summer Days—1936*, to cover the parade and the beach picnic, and *Snapshots* for all the rest. Charlie talked me into a couple of swell backgrounds, though I can see now they were regular stock stuff. Anyway, pretty soon, he told me my titles were ready. It was then I had to admit I didn't know what in the world to do with them. "Why, splice them on," says Charlie. At last, he began to realize just how dumb I was, so he said to bring in my films and he'd fix everything. And fix things he did. First off, he found how mixed up our stuff was, and in about ten minutes or so he had that straightened around; then, with all our family and personal pictures on one big reel and the parade and picnic on another, he spliced on the two main titles. "This," says Charlie, "is what we call editing. You're not really a movie maker till you edit your films."

Well, it looked easy enough. And what a difference in the pictures! So, in a day or so, I went back to my dealer's, and five minutes later I was the proud owner of a rewind and splicer. That seemed to be all there was to it. Well, it was that very night that Mary started yelling down the stairs about my coming to bed. Before I had groped my way out of the mess I had commenced that night, I thought she would sue for divorce. There's no need to list all the awful details, but it may help some if I note a few of the fundamental things I learned:

First off, I found that it was all too easy to cut out a piece of film here and another piece there, but that it was quite another thing to get them all back in place again. Almost before I knew it, I had snarls of film curling all over the table, around my neck, in my lap and pockets—and, finally, on the floor. I began to think perhaps I'd been a little hasty.

Secondly, I discovered that, once you started to cut into a reel of film, it was about done for as far as any further checking on the projector was concerned. From then on, every look at a scene meant holding it in the hand and squinting at those tiny pictures against an unshaded light. It wasn't long before *that* resulted in a headache.

Thirdly, I finally had to admit that you just couldn't hope to remember what bit of film was what, or where you'd put it in the growing mess. It looked easy enough at first, but I'll bet that I picked up each length of film a dozen times before getting the one I wanted.

Fourth, I groped my way through almost unbeatable confusion to find that, by turning one piece of film over (so that shiny side faced shiny side), I had *not* cleverly discovered a shortcut which saved scraping off emulsion. Instead, of course, I had simply turned those particular pictures around, so that people became left handed and all the banners in the parade read backward. At first, I thought

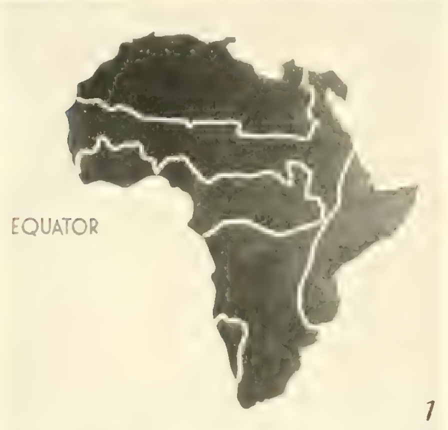
[Continued on page 564]

Map movies

KENNETH F. SPACE, ACL

Two map types and a chart to guide in map planning

Kenneth F. Space, ACL



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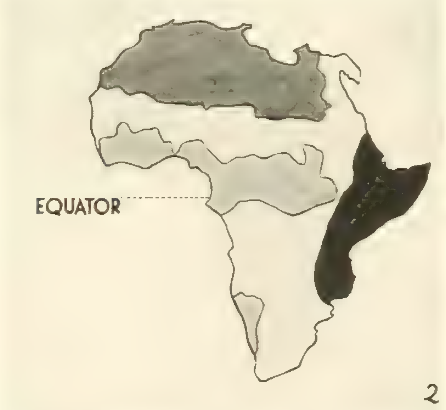

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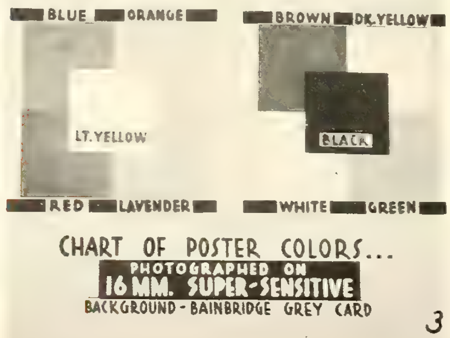


3

Kenneth F. Space, ACL

The setup used by the author to film simple cine maps

A WELL planned and well drawn map, or series of maps, can add greatly to the interest as well as to the clarity of most travel films, and yet, by and large, if maps do happen to be included, they usually are among the least attractive parts of travel films. This is not only true of the average amateur's films, but also of many of the theatrical travel reels and advertising shorts.

When we found that a recent assignment would require maps, we determined to study the problem thoroughly to discover the best and the simplest procedure for preparing and filming them.

In the first place, we found that there were six possible basic variations of maps composed of simple lines and areas filled in with black. Numerous tests of these convinced us that the variety shown in Figure 1, in which the land is darker than the water, was the clearest and the most attractive on the screen.

Our next step was to discover the best way in which to distinguish certain areas on the land. We found that the old method of having dots in one area, slanted lines in another and crisscrosses in a third, although perhaps adequate in book illustrations, was visually disturbing and confusing on the screen. The most satisfactory way of solving this problem, that we could find, was to paint the various areas with different show card colors, leaving the black outlines, however, where a light area came next to an area that was to indicate water. Following this system, we arrived at our final basic map, illustrated in Figure 2.

Our remaining problem was to select those colors for the areas adjacent to each other that would most clearly differentiate the areas when the map was photographed in black and white. To facilitate matters, we made color charts with a variety of overlapping colors. These charts, one of which is represented in Figure 3, were photographed on the same type of supersensitive film that we intended using for the maps. A study of the effect in monochrome of the combinations of colors indicated the selection most desirable.

Trials convinced us that all lettering on maps should be large, so that it can be read easily by those farthest from the projection screen, and that the number of labels should be reduced to the absolute minimum. Simplicity should be the keynote of all map work.

When the maps were lettered, the next step in our work was to find suitable methods of making a certain area prominent, to indicate that the scenes to follow would represent that area. For variety and decorative value, we worked out three methods.

The first consisted of using stop motion, or a series of dissolves, to fill in, step by step, the area that we wished to emphasize. A variant was to paint the area beforehand and, while filming, to introduce a distinguishing label in contrasting color. This would be done by animation or by fading the label into the scene.

The second method made use of a schoolroom pointer, the tip of which would come to rest on a label on the desired area. A variant is to introduce the pointer before the label; then, while holding the pointer motionless, to stop the camera and to paste on the label, finally starting the camera. The effect on the screen is that, as soon as the pointer indicates the desired area, the appropriate label automatically appears. If dissolves are available, another variation would be to dissolve in the label, as the pointer touches the area, and then to dissolve out the pointer.

The third, and most animated, method was to illuminate the map just enough to make it visible and then to accent various areas, as desired, by moving the beam of a small spotlight. This required a bit of experimentation in exposure to prevent overexposure of the spotlighted area.

We made use of many stunts to indicate travel or passage from one point to another. The simplest and easiest, of course, was route animation—that is, painting a line in consecutive dots or dashes to indicate the route. This is

[Continued on page 567]

Successful means for giving charts their cine value

Versus the moon

CHARLES McLENDON, ACL, AND WILLIAM MORRIS, ACL

Fugitive nocturnal hues are captured by Kodachromers

BEFORE Kodachrome, we always had been convinced that the well known light of the silvery moon had a capacity, surpassed by no other medium, of adding to shadows fugitive mauves, azures and other beautiful but quietly subdued colors. Certainly, we never before had asked our cameras to peer into the shadows for more than suggestive detail. But that was before we took them into the night places of Broadway.

We took a thousand feet in scattered resorts — burlesque, opera, sporting arenas, musical shows and night clubs. We hoped, at most, that the highlight areas would give us color and suggest, against a dark and underexposed background, enough action so that we could piece together in sequences the verisimilitude of Broadway nights.

Our harvest, in the street's vernacular, was startling, surprising and spectacular. In fact, we licked the moon.

As we had hoped, in our film, Mitzi Mayfair swung into her Winter Garden rhythms glorious in a carmine dress and a carmine rose in her hair. We had expected that. But behind her, across backstage from arch to arch, were the fugitive. subdued chromatic effects that only trick stage lighting magicians and a sub tropical moon, properly rehearsed by Mediterranean travel, might approximate.

We photographed Sonja Henie's famous dance of the Dying Swan, under blue spotlights on Madison Square Garden ice, and the bigger and better Ringling Brothers' circus at the Garden. Ann Pennington's Broadway "comeback" gave us a dancing red dress, gloves, hat and shoes. Our camera gazed at Beatrice Lillie's superb tomfoolery and registered it in color.

But, while Sonja's silver skates seemed to have springs under the traveling spotlights, the color film captured the blue gray or rose tints of the icy arena illuminated only by the ordinary house lights. That, to us, was the magic of using color to imprison Broadway's moods.

Anybody can do it, for our technique, because of the lack of data, was nothing but guesswork.

Partisans of the photocell exposure meter, we found that we had to discard it because of our inability to approach close enough to the highlight area. Theatres have a penchant for spotlights, and these, after all, would fill but a part of the meter's field. So, experimentally at first, we opened the one inch lens of our medium priced standard camera to its full aperture of *f*/1.9. A hundred foot roll, exposed at random at Broadway's neon signs and street scenes, a night club and the famous Rockettes chorus at Mr. Rockefeller's Music Hall, came back from processing without a foot of spoilage.

Lunarians at heart, we liked the way the color film went after those shadows. Those fugitive azures and mauves were there. Broadway, we agreed, was duck soup.

A few days later, an impresario friend advertised "amateur night" at a burlesque hall. We showed up, along with a score of fans, and, still sticking to *f*/1.9, fired away with a hundred foot roll much against our better judgment, for, although the shapely performers entered under full stage lighting and in full regalia, as the action proceeded, the lights lost a little candlepower. The scene ended in quasi darkness.

Not even a laboratory technician could have persuaded us that we had pictures. At what is called the climax, or curtain, the lights had about vanished, along with our hopes. But, once more, that lunar effect came to our rescue, and there, in low key, in our processed pictures, were those fugitive colors again — fugitive, but distinct.

We liked color and *f*/1.9 so well by that time that we started pointing them at all Broadway. We found that no manager of a spoken play would welcome us. But the management of musical comedies would tolerate us if we agreed to film while the music was playing so that the camera whir wouldn't annoy the neighboring customers.

Night clubs were friendly, because there's always music. In fact, after we had filmed part of a show from a ringside table, no objections were offered when we tried lying on the floor for a few angle shots.

We limited our theatrical filming to scenes which opened brightly lighted by the full blast [Continued on page 560]

Frame enlargements of Broadway shots filmed by authors

16mm. scenes by Charles McLendon, ACL, and William Morris, ACL

There's fun in titles

CHARLES J. CARBONARO, ACL

EVER since I started movie making, I have considered the production of titles as one of its most fascinating phases. They offer opportunity for imaginative cinema work that one can do alone in the evenings and without the trouble involved in controlling actors. If one is willing to devote the time to the work, he will find free play for his imagination and the possibility of producing effects and illusions that are impractical in other phases of movie making.

In my estimation, titles are just as important to a production as the scenes, and I think that the lead titles are even more important than many of the scenes. The lead title can set the atmosphere of the film; in other words, it may serve as a sort of condensed prolog. It is the first thing that the audience sees, and it can key the whole mood of the picture. Therefore, it is desirable that it truly represent the film's theme. One can easily let one's imagination run riot with this sort of thing, but sometimes dreams can be modified so that they can be worked out in reality.

In *Pinch-Hitter*, a story about a girl, who liked night life, and her hard working roommate, the lead title consisted of a plain background, in front of which enter a man's hand and a woman's hand, each holding a cocktail glass. The hands come from the lower corners of the picture and travel upward to converge a little above the center of the frame. (See Figure 1.) There the glasses click, after which they are withdrawn from the scene. Just before the click, the title, *Pinch-Hitter*, fades in, and it continues as the background scene dissolves into a close shot of a typewriter being operated by nimble fingers. (See Figure 2.) The title wording fades out as the typist's hands reach for the paper in the machine. She holds up the paper, and the scene now cuts to a closeup of a typewritten sheet which gives the list of the players. The first scene of the photoplay was of a girl at a typewriter, so the lead title treatment fitted smoothly into the continuity, while the cocktail glasses and the typewriter symbolized the opposition in the personality of the two girls.

In *Applesauce Professor!*, a short skit about a classroom, made in cooperation with the scenario writing class of New York University, I planned a blackboard and chalk idea in the title series. To introduce a little action in the lead titles, I used an eraser to introduce a wipeoff that would bring on the lead and credit titles. Whereas one could achieve a species of wipeoff with an ordinary eraser, as it passed over the blackboard to remove the first title, it would not leave the second in its wake, so the first requisite to get this effect was to build a special imitation eraser.

It was fashioned out of three ply wood and cardboard, and the outside was covered with felt to simulate a real eraser. This made a hollow box of generous size. Inside it and along the longer dimension, I inserted a section of a broomstick and arranged for this to pivot on two nails hammered in through the sides. As the diameter of the broomstick was not large enough for my purpose, I searched for other cylindrical shaped objects, such as spools for thread and the like. The answer to my problem appeared in the shape of three of the bakelite cores that are found in laboratory packed film. The center holes of these cores were large enough to admit the broomstick, and I made a roller of ample diameter which operated with a free movement. (See Figure 3.)

Accomplished cine worker reveals his methods of titles

The titles were handwritten in chalk on strips of black paper, eight by fifteen inches, and the right edge of the longer dimension was fastened with adhesive tape to the bakelite cores inside the box, while the left side was thumbtacked on a board so that it would occupy an area in the picture frame. This was done so that, in operation of the "eraser", the successive strips of black paper would occupy the same position as the previous ones. With the paper, carrying the title, wound on the roller, the eraser was held firmly in the hand and moved steadily from the starting point at the left to the right. As the edges of the roller were higher than the edges of the box, the roller rested solidly on the supporting board and moved freely. As it was rolled in one direction, the black paper unfurled, thus disclosing the title, and, when it was rolled in the opposite direction, it picked up the paper. (See Figure 4.) When one title had been filmed, the next one was inserted in the roller, and the left corners were tacked in the same position as that of the previous title, thus maintaining the titles in the same relative position. In this manner, a very effective series of wipes was produced.

The lead title, *Little Sherlock*, presented all kinds of possibilities for background effects, and my imagination did run away with me. One idea was so deserving that I went as far as building a dolly for the camera so that I could work it out, but, in the meantime, another and more practical scheme came to me. The first step consisted of making a silhouette photograph to represent the little Sherlock of the story. For the purpose of the title, this was a little girl holding a magnifying glass in one hand and a bull's eye (flashlight to us) in the other. Sherlock also required a deer stalker's hat, but, as the silhouette photograph was used only for tracing purposes and later was to be cut out of black paper, I dispensed with the hat for the moment and sketched it on after the cutout was made. The cutout to represent the beam from the bull's eye was trimmed from gray paper, and a circular cutout was made of lighter paper to represent the end of the beam. On the circle, a hand print was drawn with a mapping pen (crow quill) so that the effect would be that of a beam of light coming to rest on a hand print.

The whole cutout was placed in front of a board painted a dark gray, and it was illuminated by a Photoflood lamp encased in a tin can in front of which was fastened a cardboard cone that tapered to a very small opening. This produced a very small point of light sufficient to illuminate the portion of the cutout representing the beam.

The elliptical spot of light on the background was produced by a lantern that I happen to have; otherwise, a second cardboard cone arrangement could have been used. Another light, from a sixty watt source, supplied the rest of the illumination needed for the background, and this light was shielded so as not to affect the cutout silhouette. The whole setup, shown in Figure 5, was used to supply background atmosphere for the title wording.

Since the letters of my titling outfit are not of the style that I wanted for this title, I hunted through an old book used in the handwriting class of my school days. From the variety of alphabets in it, I selected one that I fancied, and this page I copied photographically on a process film. It was processed to obtain the highest contrast possible. From this negative, several photographic prints were made which were enlarged to the size required. These letters were then cut out and pasted to spell *Little Sherlock*, as shown in Figure 6, and this was again photographed. The joints were opaqued in the negative, as shown in Figure 7, and a positive film was made from it. From this positive, an eleven by fourteen inch print was made, which gave me white letters on a black ground.

This print and another of the credit title, made in the same way, were pasted on a piece of

[Continued on page 558]

THESE TOOK SOME BRAIN WORK!

Photographs by Charles J. Carbonaro, ACL

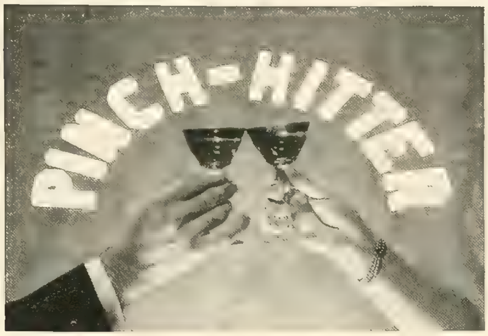

PINCH-HITTER

Figure 1

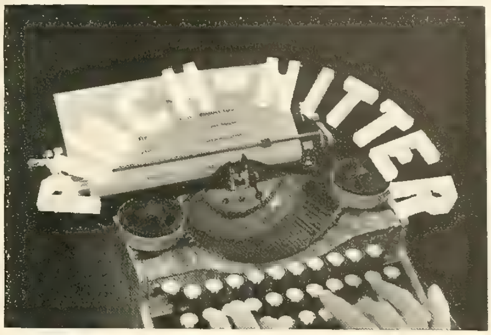

PINCH-HITTER

Figure 2

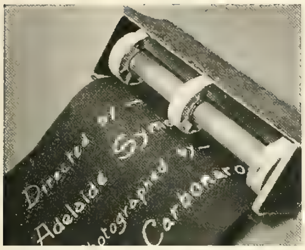

Directed by
Adelaide
Photographed by
Carbonaro

Figure 3

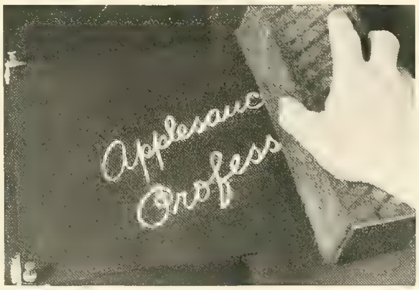

Applesauc
Profess

Figure 4

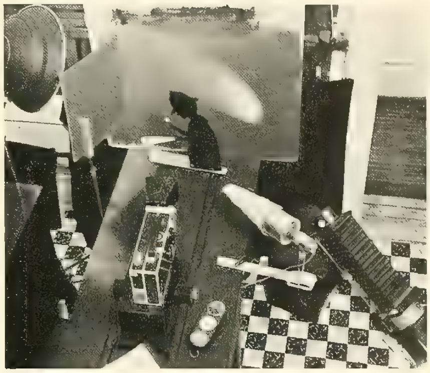


Figure 5

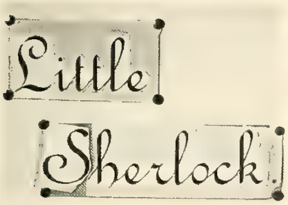

Little
Sherlock

Figure 6

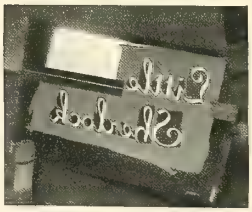

Little
Sherlock

Figure 7

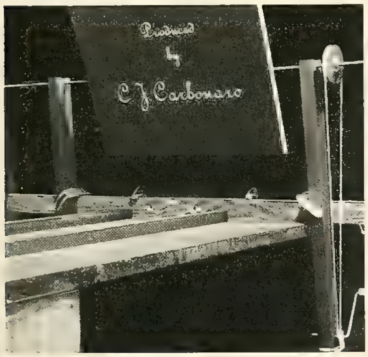

Produced
by
C. J. Carbonaro

Figure 8

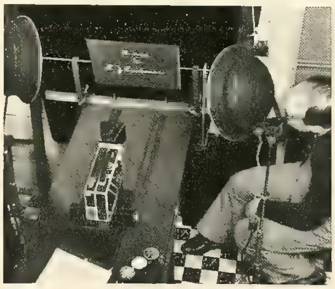


Figure 9

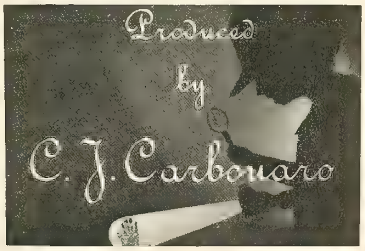
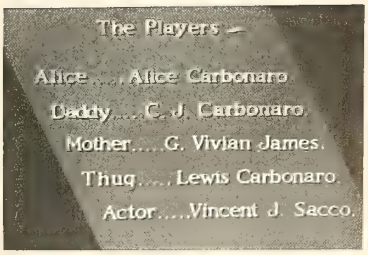

Produced
by
C. J. Carbonaro

Figure 10



The Players —

Alice.....Alice Carbonaro.
Daddy.....C. J. Carbonaro.
Mother.....G. Vivian James.
Thug.....Lewis Carbonaro.
Actor.....Vincent J. Sacco.

Figure 11

Football again

Timely counsel on taking films of pigskin tossers

RALPH C. WILDES

William M. Rittase

MOVIE minded football fans are legion, yet how many of them have a single truly interesting reel to show of their favorite sport? To be sure, there may be thousands of feet of exposed film, but only a few hundred feet of this material are genuine entertainment. What can be done about it? The simple answer is planned production. This may seem to be a terrifying term to those people who have not yet tried it; but, in its simpler aspects, planned filming requires scarcely more thought than the hit or miss (mostly miss) method of the careless snapshooter.

Let us go into a huddle and decide reasonably just what can be done about this production business. Our first object will be to make a really interesting sport film which will preserve for the other seasons something of the spirit and contagious exuberance of the great fall sport. Second, we shall make our plan definitely for the movie maker in the stands who does not want to sacrifice his whole enjoyment of the game in the process of achieving this end.

At the outset, there are certain factors for us to note:

(1) We cannot film all the important plays of the game.

(2) Our film must not be made up wholly of analysis of plays. We are not coaches, and our future audiences will not be players.

(3) Very likely, we shall not show the plays in exact chronological order. It may be more effective to rearrange some of them by putting the more uneventful first and progressing toward the more exciting.

(4) We shall never try to conserve film at the beginning or end of a play. The camera will be started at least three seconds before we anticipate that the action will commence, and we shall continue the same length of time after its completion. This will be advisable, because it provides facility in editing and also because it introduces pauses in the action.

(5) Local color, or human interest, is almost equal in importance to the main action. Don't think of local color as subsidiary. It really is most pertinent, for it supplies the setting of the main action, without which the picture of the game is a record and not entertainment. The peanut man, the excited small boy who cannot see over the tall man in front, the rain coats improvised during a sudden shower—all these things are dear to the memory of the real fan and will help, even more than many of the action shots, to bring back the spirit of the event.

When we arrive at the stadium with a host of friends, we are immediately confronted with a legion of scenes for introductory purposes. Don't make the mistake of trying to take them all like the miniature candid camera enthusiast. Be selective. Take two or three characteristic shots to show the hustle and confusion at the gate and then take your audience directly inside. Let your friends find the seats as you tag along in the rear. Two or three more scenes of the general activity of the crowd as it gets seated will complete the introduction. Again, let us urge you to discriminate. Look for the unusual. Don't just shoot the stands broadside and then make some near shots, thinking that you have covered the ground completely. Always wait for the unusual. If it does not come, there will be plenty of time to film the commonplace as a substitute. But how much better it would be to get a shot such as the little youngster trailing along after his older brother and sister, torn between fear of getting lost in the crowd and a childish eagerness to consume every kernel of his bag of popcorn! Two or three scenes like that are enough to set the stage for the game. Your footage meter certainly will not show beyond twenty five or thirty feet on this material.

What can be done during the actual game depends upon your knowledge of football, the extent of your equipment and the amount of effort and attention you are able or willing to put into the filming.

Assuming each of these three factors to be at a minimum, you will still be able to make an interesting picture. Your knowledge of the game being slight, you will depend upon the cooperation of one of your accompanying friends for information as to just which plays will probably be worth filming.

It is an old axiom that, in taking motion pictures of a long continuing, similar action, we should find means of frequently changing the camera point of view, or angle. This variety is the only possible way of avoiding the dreaded bugbear of monotony that so insidiously creeps into films. If you lack auxiliary lenses, the extent to which you are able to vary your camera angle, and thus hold the attention of your audience, will depend entirely upon your own mobility. If you cannot leave your properly appointed seat in the grandstand, you will be greatly handicapped, although reasonable intelligence in arranging the exact view in the finder, even from a single camera position, will help some. When shooting repetitive action, never film two successive scenes from exactly the same spot and with precisely the same arrangement in the finder. If you can break away and dash down close to the sidelines, the closer the better, you will be

[Continued on page 557]

High school films without subsidy

DONALD A. ELDRIDGE

Faculty adviser tells how a club made its own way

WHEN normally inquisitive children first recognize the inherent mystery of an alarm clock, they have a desire to take it apart to see what makes it tick. When these children grow older, if fortunate enough to attend a high school where the motion picture is studied as a worth while art, they may learn a good deal about how movies are produced. Then the clock experiment is reversed; knowing in part the mystery of how movies are criticized, the students have a desire to put one together. Hence, there develop high school motion pictures which students plan and film themselves.

In some few privileged communities, such an idea, once born, may readily be delivered into action. Like babies, however, such ideas are expensively brought into the world, and most city fathers, already harassed by crying budgets, cannot foster them financially. Thus the question often arises, "How can we, so poor, hope to make a school film of our own?"

This was the question raised at the New Haven (Conn.) High School a year ago. There were other difficulties, too. No one in the school, apparently, had even *held* a movie camera. No money, no experience, no camera! No equipment of any sort except a 16mm. silent projector—and plenty of interest in thirty five eager boys and girls!

Ultimately, this interest was transformed into a 1000 foot, 16mm. newsreel of school activities, running a half hour, picturing about 3000 students and not only paying for itself but for some new equipment as well.

The financial problem was tackled first. A "deal" was made with a local camera agent, whereby the club agreed to patronize him exclusively for filming supplies if he would allow the members to use one of his second hand cameras and a tripod and would postpone delivery of his bill until after the public showing of the completed reel.

Next, blanks of "stock" in the venture were mimeographed and sold to various student clubs in the school, and to a few interested parents, with the understanding that they would be repaid if the film made any money. (This, of course, prompted them to help promote patronage later. The club also agreed to include subscribing groups in the reel. All loans were repaid.) As another measure of economy, it was decided to use as few titles as possible by substituting a running verbal commentary. Many feet of film were saved in this way. A few titles were made with chalk upon a portable blackboard with fair results, and, of course, this gave appropriate school atmosphere.

Groups of students began to study lighting, photography, film stocks and use of the camera. People who had used still cameras helped here. Meanwhile, attention was given to the proper development of sequences, timing and tempo and other important phases, both of cinema theory and technique. Pamphlets from film and camera manufacturers and supply houses, together with magazine articles, gave us technical aid.

Commercial newsreels were examined with detailed attention. This study was supplemented with friendly advice from a local business man, an early and an ingenious member of the Amateur Cinema League, who demonstrated his suggestions by showing films of his own making.

Then the students began to apply their studies. First, still desiring to avoid film wastage, they attempted to prepare a shooting script for each type of activity, arranging sequences in order of shots and determining the length for each. (This pre arrangement also saved time in editing, later.)

The lighting and camera crews, with the directional staff and faculty adviser, studied the location for every subject selected, checking the source of light (location of light plugs, if indoors, or the angle of the sun if out of doors). Then camera locations for various shots were determined, and it was decided where the lights should be placed for each camera position. Whenever possible, the entire setup was rehearsed in advance, and diagrams were sketched for each. An exposure meter was used always, and the cameramen were never without a tripod, even for the briefest shots.

Two angles had to be considered in the selection of subject matter—box office and artistic or cinematic potentialities. The largest possible number of students had to be included, on the sound theory that anybody would pay ten cents to see himself move across the screen. One sequence included chiefly for this purpose was a fire drill, in which several hundred students streamed into camera range. Other "mob" scenes were taken in the school cafeteria.

From the artistic or cinematic angle, there were to be considered opportunities for effective camera work, unusual lighting effects, interesting backgrounds and, above all, action! An example of good cinematic treatment achieved by the students was a sequence showing the rifle team in action at an indoor range. This was introduced by a closeup of the butt end of a rifle, including the gunman's head and hands as he took aim and pulled the trigger. The snap of the hammer could be seen as it was released; then another shell was inserted in preparation for firing. Next, the camera looked over the boy's shoulder down the range. Here an especially effective picture was obtained by changing the focus during the scene. First, the focus was at the end of the rifle to show the flash of flame, and then it was shifted to the far end of the range to bring the target into focus. The spectator's attention was thereby directed so that he could not fail to see the flash first and then the target. Immediately, this target was brought into close range by means of a trolley device used by the marksmen to retrieve their targets for examination. This closeup presented a picture that needed no title or explanation—clearly a perfect target.

The school musical comedy afforded both box office and artistic possibilities. Lighting crews at work with the spots and baby spots provided interesting effects and shadows. A silhouette scene, in which three boy tap dancers, in top hats and tails, and a girl acrobatic dancer performed briefly in front of a sheet stretched across flood lights, brought good results.

Each sequence was edited and filed away as it came from the processing station. An editing table was easy to make, but a good commercial splicing device was a necessary early acquisition. As the filming program neared its end, a final continuity was prepared, and the sequences were gradually built up into a single 1000 foot

[Continued on page 569]

A beginner's lighting plan

HAROLD M. DAVIS

Tale of a filmer who began at the simplest phases

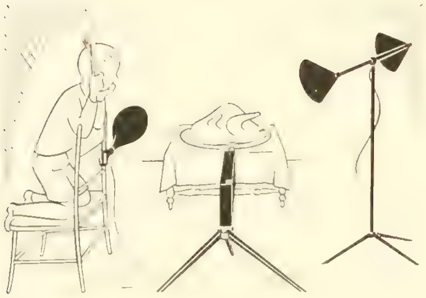


Figure 1

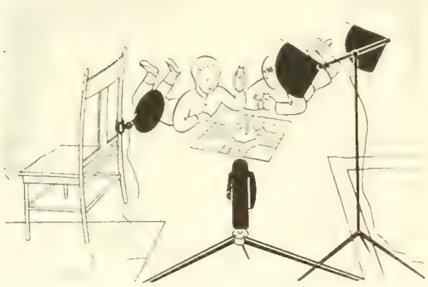


Figure 2

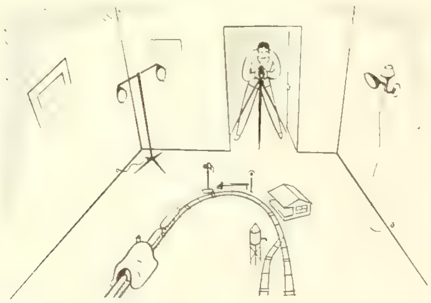


Figure 3

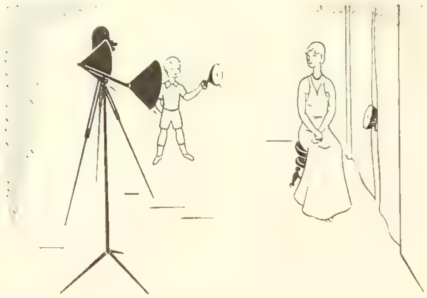


Figure 4

A RAINY Sunday, a camera half full of film and two youngsters set me off on my perilous voyage of interior filming.

Until the day that I made my first indoor movies, I was quite sure that no beginning movie maker in his right mind would try the stunt. To me, and I dare say to many others, the thought of getting enough light for pictures meant that I would have to find a combination power company and a Hollywood studio.

At any rate, that rainy day set the wheels in motion, and, the very next opportunity that I had, I visited my dealer with the thought that I would get prepared for the next time I felt an itch to try an indoor shot. The dealer was in fine fettle and showed me an impressive array of lights. By the time he had sized up my pocketbook and my ability, I had purchased one double reflector unit, which held two Photofloods and stood on its own feet. The light tripod which held these reflectors could be folded for stowing away, and it was also adjustable for height.

I had read just enough about lighting to know that you need more than one light source, so I found a single reflector with a strong rubber covered clamp. This held one lamp and was light enough so that the clamp would keep it secure in any position when fastened to the back of a chair, the edge of the door or any of dozens of handy places around the room.

The fact that Thanksgiving was due in a few days may have had something to do with my getting things at that time, and, at any rate, it gave me an excuse to try them out. I thought that a simple closeup should be my first attempt and, after viewing the assembled family, I decided that the turkey was the most important subject at hand. I set up my lights before the turkey was due to arrive from the oven, in order to forestall domestic criticism about delaying dinner. While it was not strictly regulation, when the time came, I had my wife put the bird on a low coffee table which I had placed for the filming job.

I had arranged my lights as shown in Figure 1. The double unit was placed on one side and the single unit on the other in such a position as to throw light into the shadows cast by the double unit. I did not try to get any background, and rather hoped I would not, because it would not have looked like a true Thanksgiving dinner table. I probably concentrated my lights more than I needed, but I felt that my fixed focus lens would give me better depth if I could stop down a little, since the camera was only about five feet from the turkey. After consulting the Photoflood chart that I got from my dealer, I decided that an exposure of *f*/5.6 to *f*/8 would be about right because my lamps were only about four feet from the turkey.

I will say that it would make your mouth water to see that fellow on the screen. The exposure could not have been improved, and my audiences always claim that they can smell the turkey every time I show that film.

When the first flush of victory had subsided, I began to see that making indoor pictures was not as bad as I had thought. With the parting words of my dealer ringing in my ears, "Be sure to have more light on one side of your subject than on the other," I began to plan some more shots.

I decided that my next effort would include my two youngsters, and I began to cast about for an idea. I wanted to get them both in the picture, but I didn't want them to appear posed and out of character, so I hit upon a game of parchesi to furnish the action. The best games are always played on the floor, so down they went on their stomachs and up went my new lights. This time, I thought it would be best to have the main light come down from nearer the front, so I put my double unit near the camera, while the single one was fastened low on the back of a chair. Here was a somewhat larger area than the turkey scene, and I would need to have the lights farther from the subject than in the case of my first shot.

The table showed me that, with my *f*/3.5 lens and supersensitive film, I could place the three Photofloods as far away as eight feet, which was just what I wanted in order to get the long legged kids in the picture. My single light was placed well to the side in order to be out of the picture, but it seemed to do its job by lighting one side of the faces a little more

[Continued on page 555]

Albert Steiner from Black Star

Seeing color (part 2)

HARRIS B. TUTTLE

WHEN we judge color picture results on the screen, it is most unlikely that we should be able to compare the projected picture directly with the original scene. What we do is to compare the projected image with what we *remember the original subject to look like at the time the picture was made.* In making such a comparison, we assume that the brain has recorded a perfect and lasting impression of every shade of color in the subject.

While we see many colors, our eyes have not been trained to interpret the mixtures of color. When we see green, we think of it as green and not as a mixture of blue and yellow. Actually, in different shades of green, the proportion of these two colors varies from that in a yellowish green to that in a bluish green, and, when white pigment is added to these colors, the results become tints of light yellowish green or light bluish green. When black pigment is added instead of white, they become shades of dark yellowish green or dark bluish green. And yet, very likely, the brain will remember the color simply as green.

We think of brown or tan as a color instead of as a mixture of red, green and yellow. We think of purple as a definite color rather than as a mixture of red and blue, and many of us think of orchid as a fundamental color, rather than as a combination of purple and white.

At one time, the color training of most people consisted of perhaps fourteen or fifteen mental pigeonholes into which color sensations were sorted and stored. These pigeonholes included compartments for red, orange, yellow, green, blue, violet, pink, purple, orchid, black, white, gray, ecru, brown, tan and perhaps a few others. Anything that was red, or of a reddish color, was filed in the red pigeonhole, and thus the colors of cranberries, bricks, sunsets, red peppers, tomatoes and raspberries all were "red" in the brain classification system; likewise, the colors of peas, spinach and grass were all stored in the green memory pigeonhole.

In recent years, modern merchandising has brought numerous additions to the color classification of the average person. The coinage of new words to describe colors has added many compartments to our old set of pigeonholes. We have had to add such colors as London smoke, Amazon brown, Niagara green, Biscayne blue, elephant's breath, ecstasy, mauve, beige, midnight and peach, and recently the scientists have given the name, cyan, to the combination of blue and green. There are hundreds of other coined names for colors, all of which are new mixtures, or shades or tints, of one or more of the fundamental colors.

These new names for colors, while confusing and meaningless to many, have accomplished much in teaching the brain to sort and file away a secondary classification of colors. Now, in addition to the mental pigeonhole set aside for green colors, many have other pigeonholes for the various shades, tints and saturations of green.

The more one can train his mind to comprehend colors and see

[Continued on page 552]

More of the short course in color movie making lore

The clinic

FREDERICK G. BEACH, ACL

Technical comment and timely topics for the amateur

Puzzle "I cannot understand why positive film is so widely used for titles instead of regular reversal film," writes a new League member. It is easy to see how one might be confused by the many references to positive film titling. One of the most important reasons why people use this film is its low cost, which usually runs about one quarter to one fifth the cost of regular panchromatic reversal. This means that you can spoil a batch of film without putting a very large hole in the filming budget. Another point in favor of positive film is the fact that, by using it, you can letter the title with black ink on a white card. When you film the card with positive stock, you will end up with a nice black background with white letters. If you have ever tried to use white ink for lettering, you will see what an advantage it is to be able to use India ink. Positive film is easy to develop at home, or the work may be done by various laboratories. The film comes either on spools or in laboratory packing; in the latter case, it must be spooled by the users. Obtainable in perforations for either 16mm. or 8mm. cameras, it is available in various tints which make it appropriate for color films as well as for black and white.

Service League members are urged to use the consulting services of the League to get aid in all phases of their movie work. Information on camera technique, film planning, buying new equipment, indoor lighting, titling and all other subjects may be had for the asking. The consulting services supplement the information in Movie Makers articles, in *Making Better Movies*, the League's basic text, and in the booklets on special topics, available to all members. The more specific the question to the consultants, the more definite and helpful their aid can be. For example, if a member asks "to be told all about titling", it is difficult to do more than to refer him to the data in *Making Better Movies* and to send him the booklet on titling, if he does not already have it. On the other hand, if he states his own particular problem and tells something of the type of titles that he would like, it is possible to give him individual advice. One of the most helpful ways of getting aid from League consultants is to send a film for criticism and review, using the Film Criticism Chart which is available to all members.

In any case, don't hesitate to write to the League about any movie making problem. The consultants are always glad to help.

Kamp from Black Star

Here's a seasonal background for the small metal titlers

Square it Sometime, when you want to learn a little more about your lens, put your camera before you on a desk, take out a pencil and paper and get ready for a little simple arithmetic. The purpose is to find out the relative difference between the various stops, or diaphragm markings, on the lens. Take the smallest opening and square it by multiplying the figure by itself. Thus, if it should be *f*/16, you would find that the result would be 256. Follow on up the line until you have reached the largest opening. By comparing these figures, you will see the exact relation of any one stop to the other. Most lenses are marked so that shifting from one stop to the next smaller halves the exposure and shifting to the next larger doubles it. There are exceptions to this rule, however, and you will find them by this simple calculation. Don't be alarmed if you find that one lens stop is a little off the regular progression.

Aerial dodge Fortunately, for movie makers, the public is still pretty gullible about film tricks, and it is quite easy to fool an audience. Sometime, when you want a real "punch" in a film of your home town, get a good aerial still photograph and film it in your titler. Pull the photograph through the titler slowly and with a slightly unsteady motion. Pivoting the picture, so that it turns upside down while the camera is running, is certain to bring from the audience a chorus of admiring remarks about your apparent bravery in flying. A tremendous climax can be produced by bringing the picture slowly up to the camera lens, as if the plane had made its last dive earthward.

Turkey Day titles The photograph reproduced on this page is suitable for use with most small metal titlers. Cut it out along the edge of the gray border, insert it in the titler, and the picture itself will fill the camera field. The lettering may be done with white or black ink directly on the picture, or you may letter the wording on a sheet of celluloid that is to be laid over the picture in the titler. Another method would consist of filming the unlettered picture and then rewinding the film in the camera to make a second exposure of the title lettered in white on a dead black background. The lettering could be faded in and out very easily by using a

[Continued on page 568]

Now, are you *superstitious?*

BETH BROWN, ACL

H. D. Barlow

What will happen if this black kitty crosses your path?

EACH and every one of us has a pet superstition.

We may be modern and deny it, but there it is. It may be some little thing that was planted in our childhood by a whimsical Irish nurse. It may be some nonsensical saying that has been given credence, because, somehow, it has touched and colored our adult lives. It may be some dim memory out of a past a thousand years old that has clung to us through incarnation and suddenly comes into being again at the release of some hidden spring deep inside of us. But, no matter what the explanation, there is one small pet superstition, or a whole flock of them following us around in a herd of black and white sheep, that makes us believe in good and bad luck.

Superstitions have a fascinating quality. They pique our imaginations. They make us laugh. They may be silly and incongruous, and yet they have a strangle hold on otherwise sensible people.

We know, for instance, an important banker who refuses to close a deal unless he can wear a certain blue tie that has always brought him luck. We know a reputable lady lawyer who, practical minded though she is, will never go to court to try a case without the proverbial penny in her shoe. We know a certain author who will not sign a contract unless she is given a dollar bill torn in two. Yes, in spite of our loudest protests, superstitions play an important part in our lives and make for a film that is both novel and illuminating.

Of course, the scenes will have to be staged. You will have to have actors. But here is a subject that can be taken in sections at odd moments and at very little cost. If you like, you can make a general film including all the time worn, well known superstitions. You might, if you live down South, make a picture with superstitions peculiarly native to your locale. In Mississippi, for instance, they have superstitions that North Carolina never heard of and, as for New England, well, why do you think they burned the old witches at the stake? If you happen to be Irish, you can offer as your specialty those delectable superstitions for which the Irish have been famous over hundreds of years. Looking them up and sorting them out at the public library or among your friends will, in itself, prove to be an amusing experience, or you might cull your bouquet, as we did, from one cook, two chambermaids, a hair dresser, a handy man, a professor of literature and a visiting plumber. Anybody can make a contribution to your film.

Your pet hoodoos set to film will make novel movie

To simplify the picture, you might divide your superstitions into interiors and exteriors—those that happen about the house and those that can be staged on the street. Then decide which of the two pictures you want to make. Both, of course, would complete the collection. Go the limit on camera angles, closeups and odd shots of a hand, a foot, a mirror, a mermaid or a load of hay. Here's one picture where you can go "haywire" and make them like it!

Here are some suggestions for titles for a film on superstitions in and about the house:

Be sure you put your right foot out of bed first when you get up in the morning.

Want some bad luck? All right, put your shoes on the table.

See a pin and pick it up and all the day you'll have good luck.

See a pin and let it lay and you'll live to rue the day.

Never give anybody a pin without getting back a penny.

Putting your clothes on inside out means a disappointment —if you're a man—a surprise if you're a lady.

Two people looking into a mirror at one time bring hard luck—and breaking a mirror means seven years of it.

Ever break a needle while sewing? It means a proposal of marriage.

If you sing before breakfast, you'll cry before supper.

It's unlucky to stir your tea or coffee counter clockwise.

Silverware dropping means that company's coming.

The Irish say if it's a knife it means a man—a fork means a lady—a spoon means a baby.

If you spill the salt, hard luck is sure to follow you unless you toss some over your left shoulder.

Invite 13 to your dinner table and you invite misfortune.

If you spill water or wine, you're in for a fight.

Three on a match is said to be fatal.

For every rubber plant in your

[Continued on page 560]

Amateur clubs

JAMES W. MOORE, ACL

Latest news of group activities and photoplays

Philadelphia opens Over sixty members attended the first meeting for the new season of the Philadelphia Cinema Club, which featured a discussion of editing by Kenneth F. Space, ACL, cameraman for the Religious Motion Picture Foundation, in New York City. Mr. Space applied his points particularly to the editing of vacation and travel pictures, using as illustration one color and one monochrome subject. Club president R. M. Hoot projected his recently completed two reel Kodachrome study of lighting in industry, which stimulated active discussion, and Ripley W. Bugbee, ACL, closed the meeting with his *Flower Garden*, a color symphony scored with music.

New in Texas Movie makers in the lower Rio Grande Valley will now be served by the Amateur Movie Makers' Club, recently organized at an enthusiastic meeting held in Harlingen, Texas, and attended by amateur filmers from more than half a dozen communities. B. S. Mothershead, ACL, was chosen as first president, along with R. A. Lackner, vicepresident; H. V. Dismukes, secretary treasurer; C. H. Britton, ACL, program chairman. A number of members' reels, on both 8 and 16mm. film, were projected on a program which included *Egyptian Travelog* and *An Evening at Home*, from the League's Club Library.

Talk in trio Three technical matters of unusual interest were discussed and demonstrated at a late meeting of the Los Angeles Cinema Club, reports secretary James H. Mitchell, ACL. They were *Photography by Polarized Light*, a lecture by John McFarlane; a demonstration of the uses of Harrison color correction filters with Kodachrome, by the manufacturers; a talk and practical demonstration of a method for enlarging 16mm. frames, by R. B. Stith, chairman of the club's technical committee.

Party line With a broadcast invitation to the members of all movie and still camera clubs in the metropolitan area, the Movie Group of The Telephone Camera Club of Manhattan, ACL, opened the new season with a gala meeting which jammed the company auditorium at 140 West Street, in New York City. Commencing at six in the evening, the program included a display of still pictures by Irving Browning, New York commercial photographer; a screening of Mr. Browning's one reel, 16mm. record of Colonel Edward Steichen at work in his studio: a demonstration by Edward Senz, of the Paramount staff, of motion picture makeup; a demonstration of motion picture lighting by Mr. Browning. Presented with the cooperation of the Metropolitan Camera Club Council and the American Bolex Company, Inc., the entire program was filmed under the direction of Mr. Browning, on two Bolex cameras, as well as by members of the audience who had been invited to bring their own cameras.

Claude F. Tomlinson, ACL

Scene of film made by Little Theatre Group, Galt, Canada

Group in Greencastle New in Greencastle, Ind., is the Amateur Cinema Club, with a charter roll of twelve members. Lloyd Messersmith, ACL, secretary, is the one permanent officer, since it is planned that the meetings will be held in members' homes and that, in each instance, the host will preside. Mrs. Joseph McCord heads a program committee which includes Russell Brown and Mrs. D. W. Killinger. Meetings will be monthly.

Swiss accept The Amateur Cinema League takes pleasure in announcing the acceptance of Extraordinary Membership in the League by the Fédération Suisse des Clubs de Ciné-Amateurs, a national organization devoted to the interests of amateur motion picture clubs in Switzerland. Ing. Jacques Boolsky, president, accepted for the Federation. At the same time, Stephen F. Voorhees, ACL, President of the Amateur Cinema League, has accepted with expressions of personal pleasure his appointment as Honorary Member of the Swiss Federation. Extraordinary Membership in the League is a special class of membership association reserved solely to national bodies of film amateurs.

New York meets Seventy members and guests attended the first meeting for the season of the Metropolitan Motion Picture Club, held in the auditorium of the New York Museum of Science and Industry, at Rockefeller Center. The screenings for the evening were *Prizewinner*, by J. Kinney Moore, ACL, and *Little Sherlock*, by Charles J. Carbonaro, ACL, first and second award winners in the late contest for amateur films conducted by M-G-M, and *Push Cart City*, by John J. Klaber, ACL, an effective candid study of the varied business still conducted on ambulant stands about Manhattan. Mr. Carbonaro, taking office as club president, announced his appointment of Dr. Nelson W. Lockwood, ACL, as program chairman, and of C. Walter Mills, ACL, as membership chairman. Each reported in detail on coming plans for the year's activity, which will feature the annual club and interclub contests. The evening was concluded with an informal discussion on possible sources for plot ideas.

In Mount Kisco Activity on *Arrest Bill Johnson*, the film planned for sum-

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Above, the Berlingske Tidende Club; below, its director, K. V. Hansen

©Berlingske Tidende

Visit from Denmark

WILLIAM M. NELSON, ACL

LATE one afternoon, a few months ago, a film censor in Columbus, Ohio, walked into a projection room, glanced at the projectionist, methodically sat down and faced the screen. He did not seem pleased with the late afternoon showing; he had the look of one who was thinking of getting home to his supper.

Before the first reel had been half shown, however, this same censor had stopped the film, had brought in some of his friends to view it and had expressed his unreserved admiration of it. That night, he was late for his evening meal, but he ate it hastily in order to take his wife and daughter to the scheduled showing of the same film.

The case of a censor seeing a film twice in the same day, from sheer enjoyment, is rare in the annals of censorship and would seem to indicate that the film itself was a sort of celluloid phenomenon; this, however, is not true. But its story is an unusual one and begins in the late spring of 1936, when John V. Hansen, one of the directors of the Amateur Cinema League, decided to spend the summer making a film of Denmark, the land of his birth, and to make that film in color.

During most of the summer, John Hansen prepared his film. Knowing well the qualities of Denmark that endear it to visitors, he incorporated in his film the quiet, the peaceful beauty, the simplicity and passive eloquence of his native country. He made pictures of the small, provincial towns with their winding streets and quaint, half timbered houses. He showed the cooperative farming for which Denmark is famous. He showed the people, carefree in their pleasures, yet sincere and successful in their work. He managed to record, on celluloid, the magic of the country which even the best chosen words cannot convey. And when he finished photographing, he very carefully edited the film, so that, with very few titles, its continuity alone made it clear and interesting. Mr. Hansen, without a doubt, knew what he was doing and did it well; but there was no unearthly magic about it; it was simply a very well made movie.

Magic came, however, and it came one day late in the summer, when John Hansen, his film under his arm, called at the Berlingske Tidende's Club, in Copenhagen, and asked to see Knud V. Hansen, secretary of the club. *Berlingske Tidende*, for the benefit of whatever armchair travelers may be reading this, is the oldest and largest newspaper in Copenhagen, having been started in 1749. Knud Hansen's position as secretary corresponds to being promotion manager of a paper such as the *New York Times* in this country. In addition to this, however, it is Knud Hansen's business to manage a sort of reception committee for the benefit of tourists and natives who desire information and to see that assistance is given to them in a manner that is in keeping with the Danish tradition for hospitality.

Knud V. Hansen is just the man for this. A small, blond, smiling individual, his every action is tempered by sincerity and warm heartedness. When Knud Hansen tells you that he is glad to see you, you believe it, and you find that you are somehow glad to see him.

This is not altogether away from the point, for John Hansen met Knud Hansen (no relation, incidentally) three years before in Denmark, and it was probably the qualities of the latter that accounted for the former's calling on him with his film of Denmark and, incidentally, with an idea.

Knud Hansen, it can be imagined, received his compatriot cordially. After a time, it was suggested that Knud see the film. They found a projector, snapped a reel into place and, for the first time, Knud Hansen saw *Denmark in Color*. More, perhaps, than the photographer himself, did this man appreciate seeing the beauties of his native Denmark unfold themselves before him. His delight in seeing the film can only be imagined; but it must have been evident to John Hansen, who quickly outlined his plan. He would present his film to the paper, if Knud Hansen cared to take it through America on a good will tour. showing it to Danish American societies and to American students in this country. Knud Hansen was quick to agree, and the film was left with him.

In the time it took to settle the details of the trip, Knud Hansen screened the film again and again. Time after time, he watched it with an untiring interest, until, after some months, it became a part of him, and he became indelibly identified with it. Here is where the magic began; to him, these four reels were a labor of love, and to present them superficially would have been a desecration. When he lectured with the film, he wanted his comments to come from his heart,

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How two Hansens and a color film bridged the ocean

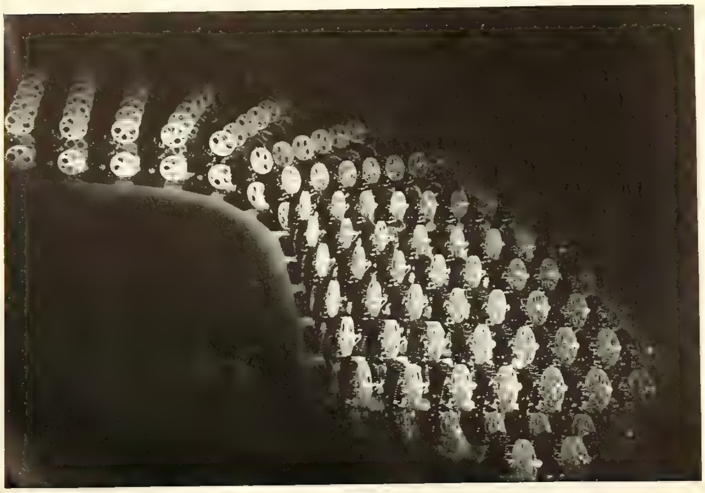
News of the industry

RUSSELL C. HOLSLAG, ACL

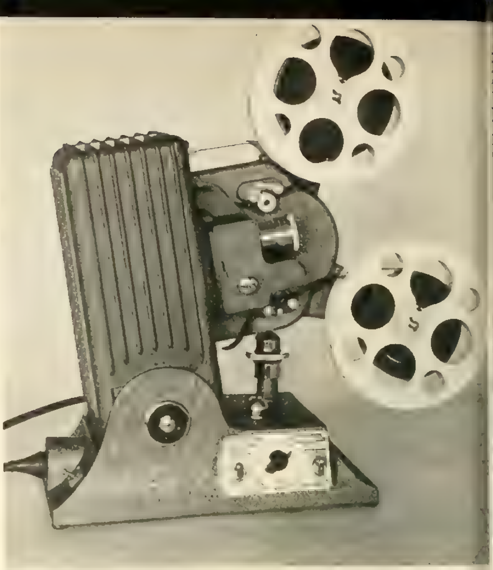
Castle films Legion The 1937 convention of the American Legion, recently held in New York, will be an event long remembered by the metropolis and by Légionnaires because of the carnival spirit which transformed the great city. The highlights of this remarkable convention have been recorded in an interesting motion picture, entitled *American Legion—New York, 1937,* released in 16mm. and 8mm. versions (the 16mm. in silent and sound) by Castle Films, Inc., 30 Rockefeller Plaza, New York City. Not only are all the typical scenes of pageantry and carnival reproduced, but also historical shots of the original homecoming of the A.E.F. in New York City are shown. This outstanding film of contemporary history forms part of the series of films which this company is releasing under the title, *News Parade.* Also ready for release now are silent and sound versions of *See,* a screen magazine showing interesting and unusual happenings, *The Sport Parade, The World Parade* and *Old Time Movies,* all subjects of lasting interest to the home entertainment field.

New splicer A new, low priced, combination 8mm. and 16mm. splicer is now marketed which, it is claimed, provides accurate, dependable splices that can be made with unusual ease. A new feature of this splicer is the absence of alignment clamps which must be set to hold the film, prior to splicing. Alignment is accomplished here by spring tension on the splicer pins. The device, which is called the Seemann Splicer, is finely finished and is equipped with a dry scraper and a new style square cement bottle. It is marketed by Seemanns, 1435 North Highland Avenue, Hollywood, Calif., a firm which recently has been established as a wholesale dealer in movie and photo supplies, handling specialties for West Coast distribution. A new wholesale catalog, available to dealers, has been prepared and will be sent on request.

Standard changes The De Luxe model of the Standard Projector, recently announced in these pages, now incorporates a number of improvements which place this machine in the upper brackets of projector society, according to the makers, Standard Projectors, Inc., 72 Spring Street, New York City. The new features in this model include the use of precision ground spiral gears, for smooth and silent operation; aluminum die cast construction of the case, for greater compactness, strength and better appearance; a high speed reduction gear automatic rewind; a single unit removable gate. These will be furnished in addition to the original features which already characterize this projector, of which holiday orders are now being filled.



110 Ampro silent projectors ordered by Detroit schools



De Luxe model of Standard projector has die cast case

Bantam has case Characterized as an open front case, a new leather container for the Kodak Bantam Special enables the user to provide protection for this camera while having it always ready for immediate use. The new case is in two sections; the inner one holds the camera, while the outer one drops down, hinge fashion, to clear the lens when pictures are to be taken. The outer shell fastens to the inner one with glove snaps and may be taken off entirely, if desired. A cutout in the back allows access to the film window, and the camera may be removed easily for loading. Neck strap rings are provided.

New Da-Lite method The manufacturer of the well known Da-Lite beaded screens reports that a new method of applying beads to the screen surface has been worked out which provides a more uniform distribution of the beads. It is said that this method gives greater smoothness, larger number of beads to the unit area and perfect adhesion. Because of this, it is claimed that the quality of the screen is much improved and a longer life produced. Further details, and lists of styles in which these new screen surfaces are available, may be had from the manufacturer, Da-Lite Screen Company, Inc., 2723 North Crawford Avenue, Chicago.

"Real New York" A 16mm. silent film, *The Real New York,* which has for some time been noted as an authoritative and up to date visual record of a great city, has now been reedited into 100 foot units. By this means, those wishing particular aspects of the city for inclusion in their own film records may purchase single units for this purpose at a lower price. These units, which are complete with titles, have been made available by the makers, Hartley-Leonard Productions, 210 West 78th Street, New York City.

Type particulars Readers of the interesting article, *Say it in type,* which appeared in Movie Makers October number, are advised that they may obtain most of the type faces illustrated in this article, as well as all types made by the important foundries, both

[Continued on page 571]

Answers the query "What's new?" for amateur and dealer

Practical films

The non theatrical movie as used for various purposes

■ *From Seed to Sauce* is the tentative title of a 1000 foot, 8mm. color film on the subject of cranberry growing, now being made by B. C. Brazeau, ACL, of Wisconsin Rapids, Wisc. Although the seasonal character of this business will draw out the production time to a year or more, Mr. Brazeau intends to do a thorough filming job that will provide answers to the many questions asked about his berry business by visitors and weekend guests.

■ Illegal methods of defense against the forward pass in football are shown for the higher education of referees in the 250 foot film made last summer by Henry Phillips, jr., ACL, at Exeter, N. H. Produced for the Exeter Academy athletic director, M. W. Souders, this movie is intended to help football officials interpret the rules governing the forward pass and to give a pictorial preview of what they may see, both legal and illegal, in the games this fall. Walter Okeson, commissioner of Eastern Football Officials, exhibited the film before a meeting of those officials, and, from all reports, it met with considerable approval and success.

■ To educate the traveling public and to exemplify the social service offered to transients throughout the nation, the local agency of the Travelers Aid Society, at Richmond, Va., is planning a 200 foot, 8mm. record film of its welfare work in the stations and depots of that city. In charge of the production is T. A. Keck, jr., ACL, who is working to obtain a dramatic interpretation of this service which will make the layman aware of the good work he should help to support. When the film is completed, screenings will be held before the directors of the agency and for the general public.

■ The equipment and attractions of resort hotels now are presented to prospective customers via the 16mm. screen through the work of Deininger-Leavitt, Inc., a realty concern in New York City. Placing particular stress on a hotel's fitness as convention headquarters, this firm has produced a series of more than fifteen one reel Kodachrome pictures in the last eighteen months. Among the hostelries which have used their services are the Hollywood Beach, at Hollywood, Fla.; the Mount Washington, at Bretton Woods, N. H.; the Sagamore, at Lake George, N. Y.; the Brown Swan Club, at Schroon Lake, N. Y.

■ Wesley Goodale, ACL, of Ann Arbor, Mich., has used 8mm. film and equipment exclusively in the production of three recent practical pictures, which are reported to be eminently successful in their several fields. *It's Fun To Glide*, running 100 feet, was made for the University of Michigan Glider Club, at Ann Arbor airport, and is being used by that club for general publicity and to stimulate interest in their hobby. More serious in subjects are *Management of Pulp Involved Teeth*, 250 feet, and *Conservation of Multi Rooted Teeth*, 200 feet, both filmed in Detroit and under the technical supervision of the Detroit Dental Clinic Club. Dr. George Qua is the operative in each study.

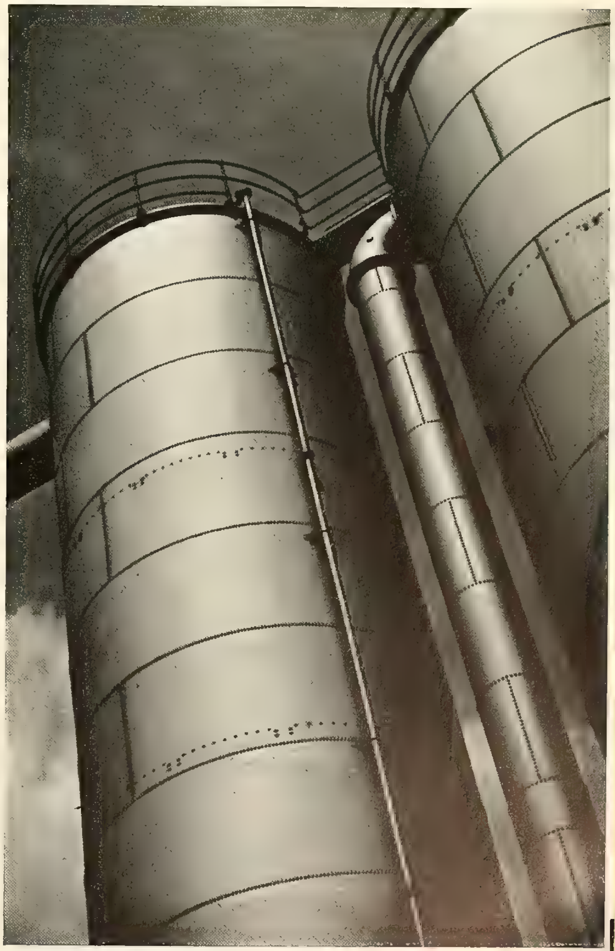
■ That indemnity for loss from wind storm, simple explosion, riot and civil commotion, falling aircraft, motor vehicles or hail storm may be secured for but slight additional expense over the cost of straight fire insurance is the message now being set forth in film by J. Ira Laird, ACL, insurance broker of Harrisburg, Pa. Seemingly little known, this added protection may be secured through a supplemental contract written in connection with standard fire and lightning insurance. To drive home this point to agents and to laymen alike is the purpose of Mr. Laird's production, now before the camera.

■ Four hundred and fifty persons crowded the auditorium of the Washington School, in Ossining, N. Y., at the recent premier screening of *The Birth of St. Mary's*, a presentation made under the auspices of the Ossining Historical Society. Produced by Robert F. Gowen, ACL, the film tells, in 1000 feet of 16mm. Kodachrome, a retrospective chronicle of the founding and growth of St. Mary's Episcopal Church, at Scarborough, on the Hudson. In *Filming a Century*, which appeared in the July, 1937, number of MOVIE MAKERS, Mr. Gowen recounted in detail how the production took shape as a one hundred percent community project, with all services (including his own as cameraman) donated to the Reverend Charles W. Baldwin, rector of the church and leading spirit in this year long effort at film making. Popular and religious music, geared to the film's historical era, has been selected for accompaniment via the double turntable, although the picture is complete in silent form.

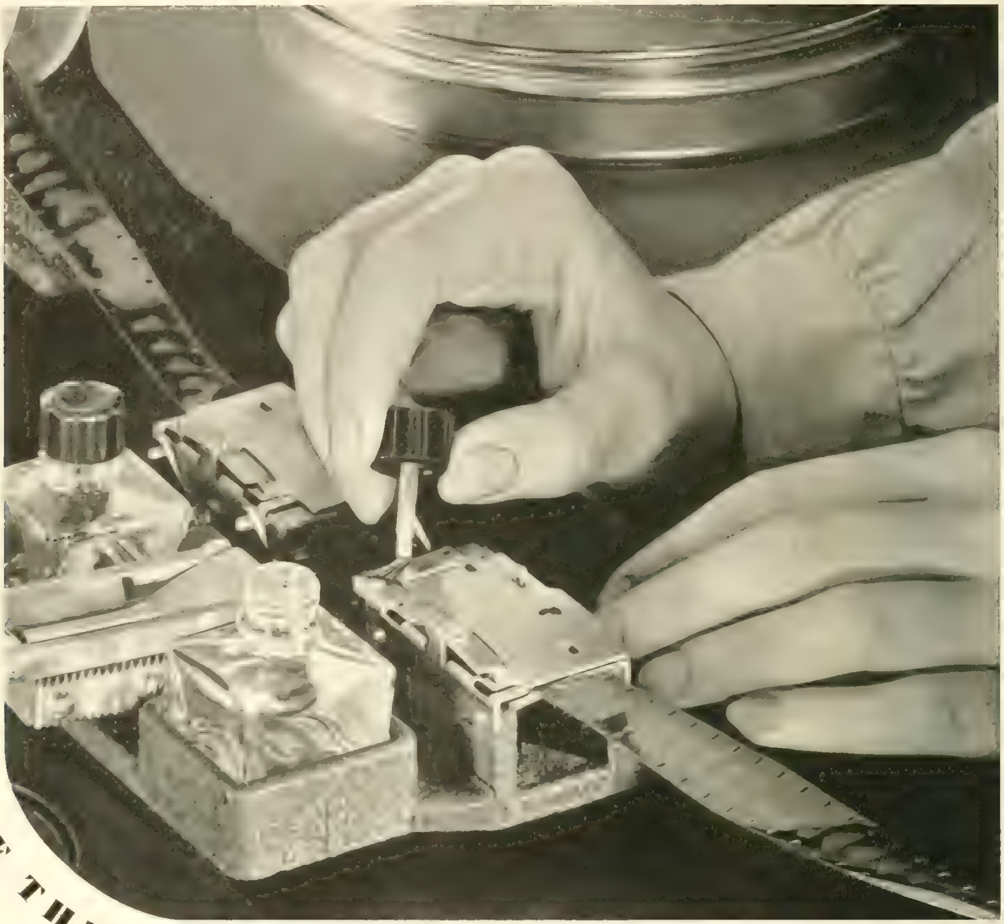
■ Having proved beyond any doubt the value of the motion picture as a sales training medium with its last commercial film, *The Story of Maytag*, Ten Best winner in 1936, the Maytag Company has released another sales teaching film, titled *The Story of Jack Martin*. This fifty eight [Continued on page 571]

Heavy industry is field for artistic cine experiments

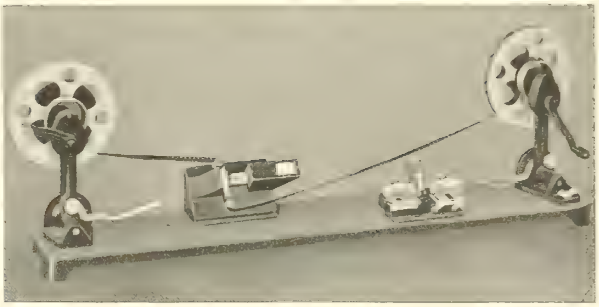
F. H. Rothstein from Lionel Green

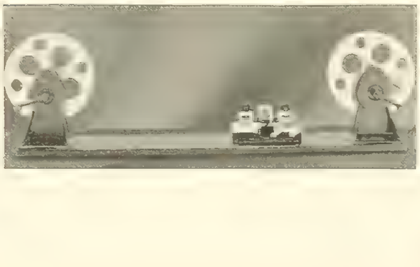


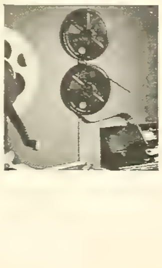
Dress Up Your Reels



USE THESE HANDY AIDS TO EASY EDITING







Reliable Rewinds

The first step toward easy editing is a good rewind. There are two outstanding Eastman models: the Kodascope Rapid Rewind, and the Kodascope Master Rewind—just introduced. The former—*shown lower left*—takes either 8 mm. or 16 mm. film... the latter—*upper left*—16 mm., only.

The Rapid Rewind's spindles are geared for rapid rewinding in either direction, yet they readily disengage from cranking arms—thus leaving the reel in perfect balance while splices are being made. It takes the largest 8 mm. aluminum reels, and 16 mm. reels up to 800-foot capacity.

The Master Rewind is an unusually substantial outfit, taking 16 mm. reels up to 1,600 feet, geared high for rapid winding in either direction. There's a convenient brake at the foot of each spindle which gives you perfect control of film at all times. Here, indeed, is the ideal rewind. The Rapid Rewind is priced at $22.50—including Universal Splicer; the Master Rewind at $30, without Splicer—$42.50, with Splicer.

Equally new, and particularly interesting to those contemplating any considerable amount of editing, is an inexpensive new accessory known as the Kodascope Editing Bracket—*directly left*. With it a total of six reels can be accommodated by a rewind at one time. Price, $1.35.

THE best movies aren't made in cameras! Cinema Leaguers know it. Such movies are *taken* with a camera, and are *made* over a splicing block.

It's almost impossible to take a movie as you want to show it. Long scenes must be shortened, poor ones deleted, others rearranged for improved continuity. Titles must be ordered, or made, and then dropped into position. Perhaps the finished film will need cleaning. Certainly it should be snugly wound on larger reels and stored in dust-proof film cans.

Eastman offers an unusually complete line of editing accessories, some of which are shown here. Check the list against your movie kit to see how many you need to help you groom your summer's crop of film for fine fall showings. Then see your Ciné-Kodak dealer—he has them all, or can obtain them for you.

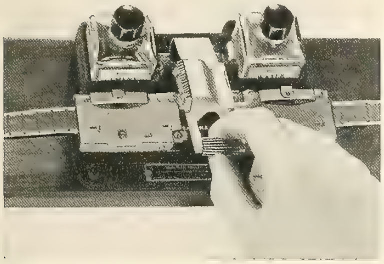
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

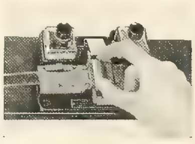
●

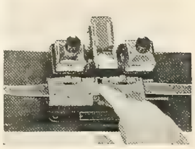
A film is no stronger than its weakest splice

A good splicer is of prime importance—a splicer that cuts both film and time, and makes fast splices that hold. Which is exactly what you get in the Kodascope Universal Splicer, for either 8 mm. or 16 mm. film. Clamps hold the film as an attached double-bladed knife shears both film ends in one operation. A touch of the brush from the water bottle, and a secured scraper is drawn across one film end to remove surplus emulsion. A touch of the cement brush from the other bottle, and finger pressure swings the other clamped film end over and down into position, welding the splice in a few seconds' time.

The Splicer should certainly be first on your list. Fitting all horizontal rewinds, the new improved Universal Splicer is priced at only $12.50.

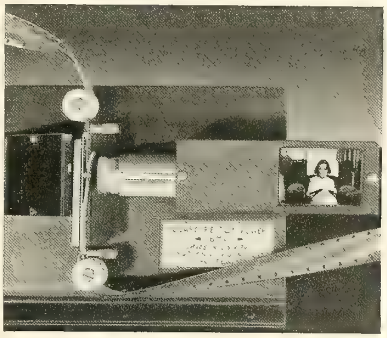


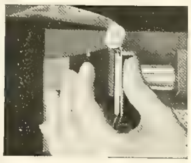


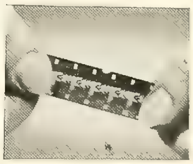


See what you're doing

The Kodascope Film Viewer is a time and trouble saving device little less than essential to all who plan any considerable amount of film editing. It may be used with any horizontal rewind. Plug the Viewer's connecting cord into a home lighting socket, thread the film into the gate, wind the film forward or backward—film images are magnified into brilliant pictures on the Viewer's ground-glass screen. By pressing a lever located at the Viewer's gate an identifying nick is made on the edge of the film directly alongside the film frame shown on the screen. These nicks, which do not in any way mar the images or hinder further projection, are easily located by eye or by touch when trimming or rearranging scenes. Specify whether you want Kodascope Film Viewer for use with 8 mm. or 16 mm. film. Price, $12.50.



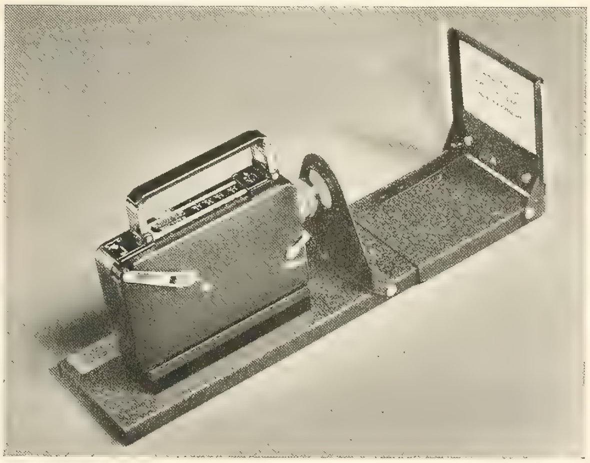




Who . . . where . . . when . . . what?

Those are the gaps that titles fill—and Ciné-Kodak Titler is the easiest device with which to fill them. With the handy, inexpensive Titler you have no need of skill with pen or brush. Just slip one of the cards supplied with the Titler into a typewriter . . . tap out your title . . . place the card in the Titler's easel, and press the exposure button on your Ciné-Kodak—the Titler's auxiliary lens will bring the standard lens into focus on the card so that the typewriter type in the resultant title will be clearly legible.

Yet the Titler imposes no restrictions or handicaps upon those who wish to attempt more ambitious title effects. Snapshot prints, post cards, wall-paper, illustrations from advertisements, decorative papers—all may be used as title backgrounds. Price, only $6.50.



Seeing color (part 2)

[Continued from page 543]

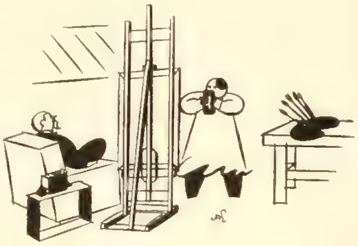
definite differences in shades and tints of color, the more pigeonholes will be developed in the brain's filing system. In this way, a higher appreciation of color can be achieved, and one becomes better equipped to judge and interpret color picture results.

The human eye might be compared to a camera, for it has a lens, an iris diaphragm and a color sensitive area on the retina. The lens of the eye is auto focusing; it involuntarily increases and decreases in curvature to focus accurately on objects at practically any distance. Through it, panoramic stereoscopic images in color are flashed to the brain, there to be retained or not, depending upon one's ability to remember. *How well, and how efficiently, we can accurately record and store these mental images in our brain constitutes another variable factor.* Probably very few people have ever trained their brains to retain an *accurate* mental impression of a color for very long. Therefore, it is easy to understand the difficulty that arises in comparing a projected color picture with a mental image of the original subject as it was seen at some previous time.

There is even more difficulty than exact color memory itself. In the brain, our other senses are allied closely with sight, and consequently one is not likely to retain a mental color impression of an original subject without having other associated stimuli affect it. For example, suppose that you are viewing a very beautiful scene for the first time. Soft, refreshing breezes sway the trees; the sun is shining, birds are singing, and the fragrance of flowers fills the air. You are on a quiet, restful vacation and feeling in perfect health. Your eyes sweep across great vistas of this beauty but do not record definite mental impressions of any detail. Your two eyes see stereoscopically the depth and vastness of the scene. You are supremely happy and contented. You have your movie camera along and make a color picture of this scene.

We will assume that the film is correctly exposed and processed, so that your reels of color movies are technically as nearly perfect as possible. But, the first day back, your desk is piled high with letters. There was an error in your income tax report. You did not sleep well the night before, and it rained all day; so, after a bad day at the office, you return to your home. While dinner is being prepared and while it is still light outside, you decide to project your vacation color movies. Now you are looking at a color reproduction of that "beautiful" scene. It was made with a camera having *one eye* which was limited in its angle of vision, while the original subject was seen out of doors with two eyes. The picture is projected on a thirty by forty inch screen, and it appears as a small spot in a partly darkened room as compared to the original subject. There are no birds singing, no refreshing breezes and no fragrance of flowers in the air. The pictures are disappointing to you; they are nothing at all like the original subject.

Now suppose that you had viewed the original subject through the camera finder with one eye closed and that your ears and nose were covered so that your other senses could not be stimulated, and then suppose that you projected the finished color pictures under the identical conditions (as to health and mental attitude) under which they were taken; then you would have been wildly enthusiastic over the results. The picture would no doubt far surpass your *brain stored mental image* of the original subject.



There are many other mental factors in which color plays a part. For instance, we know that fire is hot and that flames are yellow, orange and red. Thus, we subconsciously associate the color red with heat, passion, danger, war and anger. Green, blue and violet have a cooling effect on our brain; we subconsciously associate these colors with ice, the sea, cold things, safety, peace, rest and quiet. Other colors likewise have varying emotional effects.

Eyes are also subject to color fatigue. Eye fatigue can manifest itself in two ways—by giving either positive or negative after images. If one were to look directly at a bright incandescent lamp for a second, and, if then the room were darkened for a few seconds, the eye would still see the light as a light. This is positive fatigue. If one were to look at the same light for as long as a minute or two, and, if then the room were darkened, the eye would see black where the bright spot of light had been, and the darkened room would appear lighter by contrast. This is negative fatigue.

Color fatigue manifests itself in a similar way, except that the complementary colors are seen in the after effect. If one were to look at red for too long at one time and then were to look at white, gray or black walls, the eye would see the complementary color, blue green. If round dots, one quarter inch in diameter, of the tricolors, red, green and blue, were printed on a white paper and if one were to stare at the dots for thirty seconds to a minute, and then look away, one would see an image of the dots in the complementary colors, blue green, magenta and yellow. Fatigue can be demonstrated very easily by painting a picture of an American flag with blue green and black stripes and black stars on a yellow field. If we stare at this colored picture of the flag for a minute or so, and then look away at a gray or black background, an image of the flag appears as we ordinarily see it—red and white stripes with white stars on a blue field.

The eye is not equally sensitive to all wave lengths of light. Let us suppose that we have drawn a curve on a piece of graph paper, by using the colors of the visible spectrum as the base of the graph and by marking a point above each color at such a relative height as to indicate the degree of the sensitivity of the eye to that color. The resultant curve would represent graphically the color sensitivity of the eye. This would show the eye to be more sensitive to those wave lengths which produce green than to those which produce blue, violet or red. This is also a variable factor; for all eyes, while more sensitive to green than to the other colors, do not all possess the same degree of green sensitivity.

At night, when we turn on the electric lights, at first the objects in the room seem to be slightly yellowish but, after a few minutes, everything appears just as it did in daylight. If we look at a sheet of white paper when the light is first turned on, it will appear yellowish, but our brain quickly adapts itself, and it will not let us see the paper as a yellowish white for a very long period. The brain insists that the paper is a pure white in spite of the fact that its color is actually yellow under lamp light. *Likewise, we compensate for all the colors with which we are familiar.*

On the other hand, if one were to select material for a suit of clothes or a dress, the exact shade of which was not familiar, there would be considerable difference between the appearance of the samples in daylight and in artificial tungsten light. Most of us, however, have learned to select the cloth for a suit in daylight. After we have seen the material a number of times and worn it, it *appears* to be the same color under tungsten illumination as in daylight, because we have trained our brain to know what the real color is like, and from habit our willing servant is only too glad to help us see it as we remember it.

A business associate, inexperienced in analyzing color picture results, insisted that his first reel of color movies had been spoiled in development. He admitted that the first thirty feet of pictures were excellent but, said he, "The

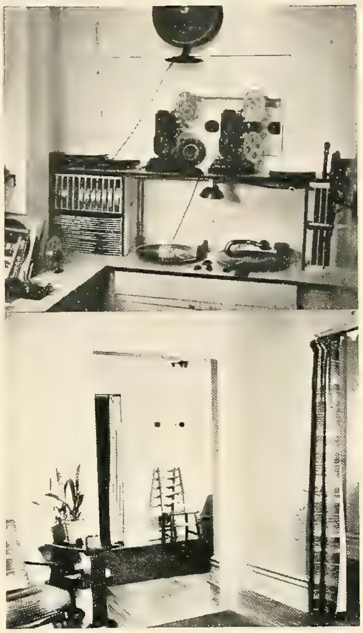
[Continued on page 561]

Getting a longer "throw"

WALTER DOWNS, ACL, AND AUBREY BURNETT

DID you ever want a longer throw and a larger picture than the arrangement of your living room and its furniture would make possible? We did and, further, we wanted some sort of permanent means for comfortable film screening — comfortable from our point of view as well as that of the guests whom we entice to see our pictures.

It was not a year after our first amateur movie attempt that we set about finding some method of placing the projector and screen that would give a large picture and would not require disarranging all of the living room furniture. Utilizing the possibilities of a throw across a hall and through an open doorway was the obvious solution in our case, and the diagram below shows the general plan. The projection room, in the upper left hand corner, was originally a cloak room. We blocked the hall entrance with wallboard, which was papered to match the hall, and two port holes were cut in the wallboard to permit the passage of the projector beams. The port holes are covered by pictures when the projectors are not in use.



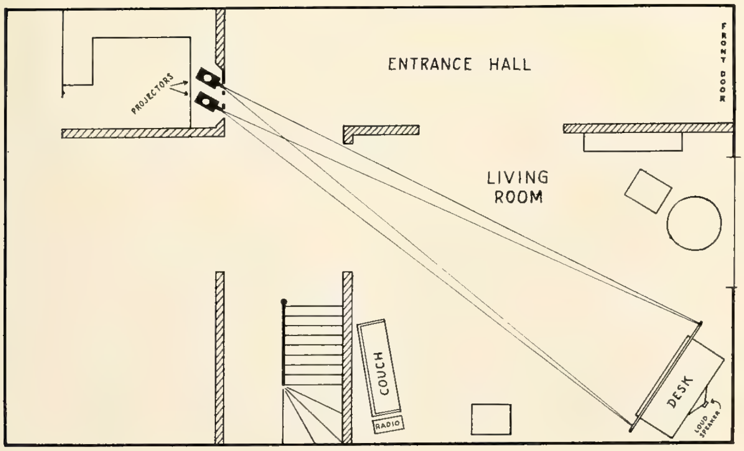
The interior of projection room and part of beam's path

With the facility of a projection room, of course, it was possible to prepare an extremely convenient installation. A shelf, at the height appropriate for the port holes, supports two projectors, and beneath the shelf, at one side, are the racks for the reel cans, while, on the side of the room, there is a broad shelf, or work bench, for the splicer and other editing equipment.

One of the reasons for preparing the special projection room and the permanent projection arrangement is the fact that, with many of our pictures, we use music and sound effects, accomplished by means of a dual turntable. Consequently, over the two projectors, there is a monitor speaker and, between them, there is a microphone which is connected with the loud speaker in the living room. By means of the microphone, it is possible to present a narrative with the film or to add occasional comments in connection with the musical and sound effects.

On a shelf beneath the projectors is the library of records of sound effects and the double turntables. Thus, one may stand to operate the double turntables

The diagram presents layout that gave larger screen size



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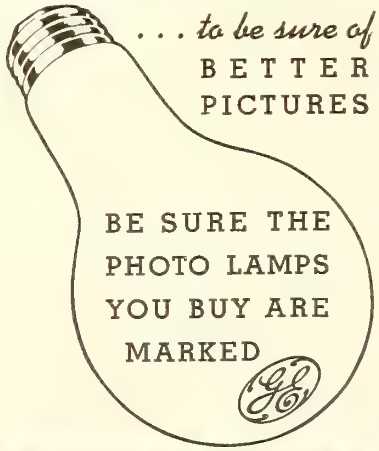
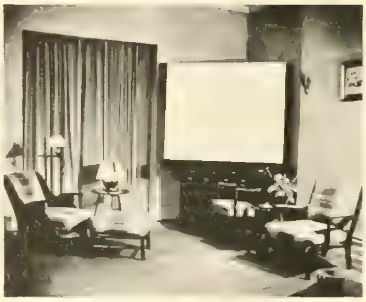


GENERAL ELECTRIC MAZDA PHOTO LAMPS



The large screen in place in corner of the living room

while keeping an eye on the projectors. A dimmer for the living room lights is also installed in the projection room.

We have a throw of twenty six feet, and the screen size is approximately four and a half by five feet. Since the projectors are five feet from the floor, the path of the beams clears the heads of the audience seated in the living room. The screen, which is the box roller type, is placed on a desk in the corner of the room, and behind the desk is the loud speaker.

When we are going to give a movie party, we have only to set up the screen and arrange the chairs comfortably, and we are all ready for a complete show with musical accompaniment. The room will seat twenty five guests comfortably, and forty do not overcrowd it. We are fortunate in having a side entrance to the living room so that late comers can be seated without necessity of crossing the beam of the projector.

Visit from Denmark

[Continued from page 547]

and he would not have been satisfied with anything less. It may sound a little foolish and sentimental, feeling that way over some 1600 feet of celluloid. but that is because you don't know Knud V. Hansen. If a thing doesn't come "from the heart," as he puts it, he doesn't want it, and that is that; one wonders how he ever put up with America.

At any rate, in the course of a few months, Knud Hansen and *Denmark in Color* became inseparable and gradually formed an entity, neither half of which was complete without the other. And, in January, 1937, this somewhat magical unit came to America.

When it arrived, it was probably not aware of its power. But it was not long before its force became apparent. One of the first showings was in a Danish old people's home in one of the mid western states. Most of the inmates had been attracted to this country by the strange promise (still prevalent to a greater or less degree in Europe) of vast wealth and success. Most of them had failed to achieve this, and now, in their waning

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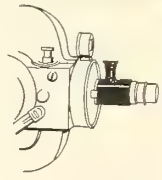

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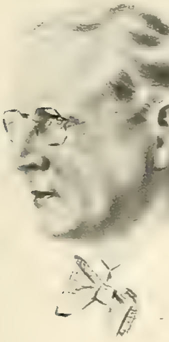
years, they were banded together by the common factors of failure, old age, forced dependence and a common birthplace. Their memories of this homeland were either dimmed by age or colored by too much romanticism; they were looking forward to Knud Hansen and his color document.

The showing, as Mr. Hansen tells of it, was characterized by rapt attention and extreme quiet. There was weeping, of course; it was to be expected. Seeing the scenes of one's youth, in almost the same condition as they were when one had lived among them, and in all of their natural beauty and color, could not be calculated to leave one emotionally cold. But, after the showing, when some of these timeworn men and women came to Mr. Hansen and kissed his hands, when they stared uncomprehendingly at the little machine with its glass, wheels and metal parts, that had shown them their youth again, and when they suggested that they give Mr. Hansen a few pennies "to do something for Denmark," the power of the film became evident.

"These few pennies," says Mr. Hansen in telling of this showing, "ought to be numbered among the world's great gifts."



John V. Hansen, ACL, maker of study, "Denmark in Color"

Mr. Hansen tells with pride of one old man who came to him after the showing and said:

"I can't tell you what you've done. I've been away so long that I had forgotten. I am going up to my room now and think about it."

"You will go back there someday," said Knud Hansen. And the man, understanding what Mr. Hansen was talking about, nodded a smiling assent.

The showings progressed, and Mr. Hansen warmed to his task: disseminating this pictorial happiness, taking the few pennies that were offered to him for Danish charities were all "from the heart," and he found it pleasant. To the youths who had listened to the "old man" rave about the beauties of this garden spot, Knud Hansen took a pleasure in showing the film and convincing them that, after all, this place was no fairy tale. To American students, Hansen was happy to present a vacation spot and a pleasant departure from classroom geography. To college men, he offered the film as a cine record of a place where there was no war, no strife and, incidentally, as a country to visit.

To Americans, Mr. Hansen's personality was as contagious as to his countrymen. Once, in Chicago, a petty thief held Hansen up. By talking to him for a few minutes, he not only persuaded the thief to give him back all his belongings, but extracted a promise from him to visit Denmark, as well.

Once, as his train stopped at a way station, a young man stepped up to him and told him he had heard about the film and about Hansen. He asked him a favor: to shake the hand of his betrothed in Denmark and to tell her that he would send for her soon. This handshake was in all probability delivered, for, again, it was "from the heart."

And thus, around a superbly taken cine film, a man with a personality has wrought a feeling of reverence, relived memory, love and happiness. He has, in the hundred odd times he has shown the film, left indelible impressions of its subject. He has brought to people an intangible commodity that could have been delivered in no other way.

He has, in all, shown the amateur cinema to be a power. And, to the movie maker, he has demonstrated that really successful filming consists of something more than pointing a camera and pushing a button when something happens to be taking place.

A beginner's lighting plan

[Continued from page 542]

than the other. The arrangement is shown in Figure 2 on page 542.

The actors became engrossed with the game while I filmed, and, as I watched the expressions on their faces, the idea of taking a closeup came to me. I didn't want to make too much fuss and disturb them by shifting the lights around, so I moved in close with my camera, slipped on my portrait attachment and filmed away without changing the lights at all. The result was the same old story—a couple of first rate shots! My head, by this time, was so large that it nearly got in the way of my camera.

My next venture was a little daring, for I was getting confidence in my ability. I decided that the play room, with its very light walls and ceiling, would be a fine set for some more shots of the family. Like all fathers who like trains, I had seen to it that my boys had

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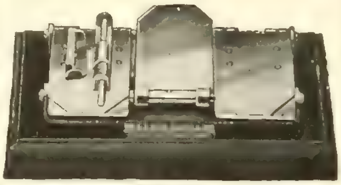

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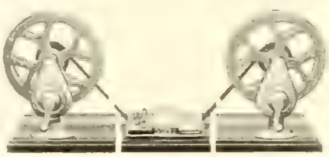

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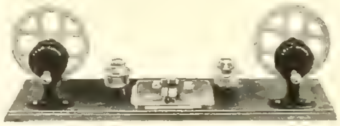

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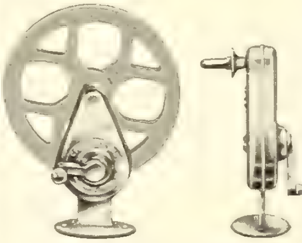

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an electric train outfit, and I will admit that I like to run it as well as they do.

A film of a railroad in operation was quite an undertaking, but nothing could stop me by this time. When I bought my lamps, I had followed the dealer's advice to buy a carton of them. Up to this point, I had used only three lamps at a time, and it struck me that the others might as well be doing something to justify their existence. It took but a minute to screw them into the overhead fixture in place of the regular lamps, and it seemed that they made enough light to give one a coat of tan. Certainly, they would help the three bulbs in reflectors.

The room was square, and I wanted to get as much of the layout of the tracks as possible, so the double reflector was placed in the corner near the door, as shown in Figure 3 on page 542. It evenly lighted the entire railroad system when it was raised to a height of about five feet from the floor. The clamp reflector was perched on a wall bracket on one side of the room. This gave me a little side light which, in company with the overhead light, softened the shadows cast by my double unit. When all this was done, I found that I would have to put my camera in the doorway in order to get a good sized picture.

There was no lighting table that I could find to cover this sort of setup, so I opened the lens to *f*/3.5 and filmed. The results took me down a peg, but they were not bad by any means. One thing that experience pointed out to me was the great importance of the distance from light to subject. When the boys were in the end of the room near the lights, they were a little overexposed, but, when they moved to the other end, they were underexposed. Exposure seemed to be about right when they were in the center portion of the room. However, I felt that I did not do too badly, because all the film was usable as it was.

One incident that took place during that filming should be mentioned, for it may save somebody else some trouble. Just as I was reeling off the last few feet of the scene, we were plunged into utter darkness. After light had been restored and I had a chance to figure out what caused the fuse to blow, it dawned on me that I was drawing too much current for our fuse. The makers of the Photofloods had warned me on the carton that I could use only five lamps with safety on a fifteen ampere fuse. This experience was helpful in toning down my more ambitious efforts.

About this point, I decided that perhaps I could learn a little by reading an article or two on lighting. One thing in my reading that intrigued me, at once, was back lighting. This magic quality, once introduced in one's technique, appeared to work wonders, and it did not seem particularly hard to handle. It did mean another lighting unit, and a visit to my dealer armed me with a second clamp reflector. The dealer suggested that I get an extension cord and a couple of double sockets if I were going in for such an array of lights. I found that he knew what he was talking about, for, although the lamps themselves had good long cords, I still needed an extra length now and then.

All the pictures I had ever seen which seemed to have back lighting were of blondes. I sighed for a blonde, unfortunately, for my wife ventured, with sinister timidity, that she was as blonde as she needed to be. Right then and there, I knew that I had to make good on a beautiful shot of her or take the consequences. I went about the work in earnest, for I resolved to outdo Hollywood itself. She didn't need much coaxing to get dressed up, and I found that, with her seated on a piano stool in front of the living room draperies, she made a perfect subject for a head and shoulders shot.

Again, my double unit came into play, and again it was placed rather high. It was placed at a forty five degree angle, as shown in Figure 4 on page 542. One of the single reflectors worked best on the other side of the camera, and my precious back light was clamped to the windowsill directly behind the subject and on a level with her waist. It looked like a million dollars through the finder, and I began to see that this shot would be my masterpiece.

My chart again gave me the exposure, and I blazed away, cautioning my subject to talk and to turn a bit. The talking was fine, but the turning was my undoing, for it uncovered the lamp placed behind her and it shone straight into the lens. The resultant splash of light and halo were not in keeping with the idea at all, and that part of the film went into the waste basket. However, the unspoiled footage was so good that I was forgiven for having sighed for a blonde. In fact, I had to use some gentlemanly diplomacy to keep my wife from stealing the show after that.

These shots gave me plenty of food for thought, and some of my thoughts were not so good, for now and then I turned in a dud. One of them was caused by my forgetting to pull the shades one night, with the result that I had a fine glare from a reflection of a light in the window. Another difficulty was caused by an improvised cardboard reflector placed against a Photoflood. I had forgotten that cardboard burns, although I knew that the lamps gave off tremendous heat.

For a long time, I was afraid to try Kodachrome but, when I did, I found that it was easier to use than black and white. You don't have to worry about getting more light on one side than on the other, for illumination should be even all over the scene. I learned, too, that my double unit had a beam that was very bright in the center and that fell off a little on the edges. In color shooting, I found it helpful to throw the bright part of the beam on the darker parts of the subject and to let the lighter portion fall on the faces. This prevented an effect of chalky faces and very dark clothing. I let the back lighting idea go for a while, but I am going to play with it one of these days just to see what can be done in color.

Don't let anybody tell you that you can't make movies indoors. I did it, and so can any movie maker who has a few Photofloods, supersensitive film and an *f*/3.5 lens.

Football again

[Continued from page 540]

able to introduce a variation in your scenes which is psychologically of the utmost importance.

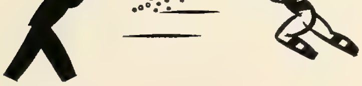
A fair amount of accessory equipment, such as one or two extra lenses, a tripod and a camera equipped with variable speeds, will increase your opportunities greatly. Try shooting all your action scenes at twenty four frames a second. The result will be so much smoother than anything possible at the conventional sixteen frames that you will be amazed. Then, with your two, three or four inch lens in place, don't overlook a few near shots at thirty two frames.

At this point, let us assume that you have exposed one hundred or more feet of film which contain a variety of camera angles, long shots, telephoto close-ups or, in their absence, close views made from the sidelines. You have prepared your introductory sequence carefully. There now remain but two phases of your filming program to be completed:

(1) Human element relief shots. These may be atmospheric, in which event they are independent of the action and excitement of the game for their special characteristics, or they may be reaction shots representing the reactions of an individual or group to a certain play.

(2) Climax. Here you are free to choose. You may close your picture quickly after the conclusion of the game, by making two or three quick reaction shots of the roaring crowd, or you may continue the picture to include the delirious emotional outbreak of the snake dances, tearing down goal posts and similar action.

The scenes in the first of the above two groups are indispensable to the proper flow of your film. You will not



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go far wrong if you will allow twenty feet out of each hundred for this material. If necessary, it may then be trimmed a trifle in editing. Keep constantly on the lookout for such human interest shots throughout the game and don't try to take it all at once. In editing, these scenes should be sprinkled judiciously into the sequences of the principal action. The more exciting a play, the more it may be pointed up with reactions before, during and after it. These same relief shots are especially indispensable to the movie maker using a single lens camera, for they can supply the needed variation of viewpoint discussed above.

The matter of climax deserves attention. It will be easier and quite effective to end the film almost immediately at the completion of the final significant action or play. But, if you find that other material of great interest presents itself, you may well decide to go on, or even to come back another day for this part. It is a good excuse for seeing another game.

There's fun in titles

[Continued from page 538]

corrugated cardboard, one on each side of the cardboard, so that they were back to back. The print of the credit title was placed upside down in relation to the other. A rod was then inserted through the corrugated cardboard, and this was placed on top of two grooved wood uprights. Then, with the help of a pulley wheel on the rod and a loop of string to connect it to a small cranking arrangement placed at the bottom of one of the uprights, the whole title card assembly could be made to rotate, barrel fashion, when the small crank was turned. (Figures 8 and 9.)

In filming, the lead title, of course, was photographed first and, after sufficient footage has been exposed, the crank was turned, and the credit title. *Produced by C. J. Carbonaro,* was "flipped" or rolled over into view, where it, in turn, remained for sufficient footage. This shot was double exposed with a scene of the background setup, as shown in Figure 5. The result is illustrated in Figure 10, which shows the effect after the credit title had been turned into place.

Those who would like to obtain a relief effect in title letters, without going through the process of shading the letters, could use the following method. The letters are first printed, or lettered by hand, in white ink on clear celluloid sheets. If difficulty is experienced in getting the white ink to "take" on the celluloid sheets, these can be rubbed gently with talcum powder and a piece of soft, non abrasive cloth, such as Canton flannel. Next, place the celluloid carrying the title wording over a piece of clear glass and place underneath the glass the photograph or art

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work that is to serve as a background. Turn a good spotlight on this assembly, and a very nice relief effect will be produced by the shadows of the letters falling on the background through the thickness of the glass. The position of the spotlight and the thickness of the glass will determine the length and angle of the shadows which are responsible for the relief effect. The background must be simple, without complicated design, for otherwise the letters will not stand out.

The same effect can be created photographically by making a copy negative of the printed lettering and a positive from it, preferably using photographic plates. The positive should be exposed carefully and should be processed to produce jet black letters and to retain a clean ground. If in doubt, the positive should be "cut" in a ferricyanide hypo bath, to get a clear ground, and should be washed thoroughly for at least half an hour in running water. This is then bleached in a mercury bath, using the same formula as for intensifying negatives, that is:

Potassium bromide . . ¾ oz. (22.5 grams)
Mercuric chloride . . . ¾ oz. (22.5 grams)
Water to make . . . . 32 oz. (1.0 liter)

(Mercuric chloride can be bought without difficulty from photographic shops, being sold under the name, Corrosive Sublimate.)

The positive should be bleached in this solution until it is milky white, through to the image on the back, and then it is washed for fifteen minutes and left to dry. From here on, one could proceed as with the celluloid sheets mentioned before, but, if the photograph is made on a glass plate, the other glass mentioned before will not be needed.

Unless the spotlight used is a very good one, there may be the danger of uneven illumination. In this case, it may be found advantageous to copy the assembly with a still camera and, from the uneven negative thus produced, to make an even print by local control. This final print could then be copied by the movie camera. The credit title, shown in Figure 11, was made photographically in this way. This idea could be used also in imitating plaques and similar subjects. For average purposes, quite satisfactory results will be obtained with the lettering on celluloid laid over glass, which is placed on the background picture. The relief effect makes the letters stand out beautifully and clearly.

Perhaps the most common question other movie makers ask me about title making is, "Do you use positive film?" and my questioner knits his brows when I answer, "No."

My experience has been that, when positive film is interspliced with reversal, one has to refocus the image every time a title appears.

Secondly, I do not find it difficult to produce all the contrast desired on re-

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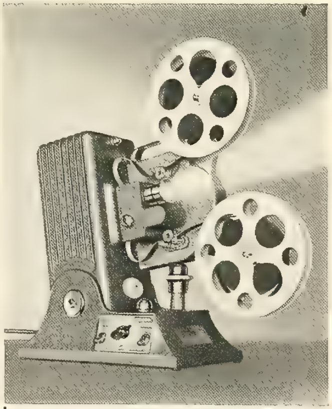

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versal film, and, although the matter of relative cost seems to be in favor of using positive stock, I am not anxious to be "messing around" with film lengths in developing and would rather leave this matter of processing to somebody who is properly equipped to do it. One could, of course, expose the positive film and let a laboratory do the processing, but then the economy of using positive film loses its point.

To most apartment dwellers, this discussion may sound like the impossible, but a small spare room or an extra large closet easily can be converted into a laboratory or studio where all this work can be done. I once said this to a student of mine, who answered, "But I haven't got that kind of apartment!" meaning that he did not want to disturb part of his place. I can understand his viewpoint, but then I also know of another hobbyist who lives in a beautifully decorated apartment on Park Avenue, in New York City, and who has a room devoted to his hobby, which is not photography, but machining! I console myself with the thought that lathes, drill presses and the equipment necessary in a machine shop are a good deal worse in an apartment than a movie camera, an enlarger, a couple of trays and a title board.

At least, I make this point to my wife.

Versus the moon

[Continued from page 537]

of maximum house illumination or by the play of spotlights. After all, we hoped to build our sequences with brilliant color detail of the principal subjects. When the lights were low key, we kept our cameras in our laps, for that meant obvious underexposure. But we continued filming when the full lighted scenes began to fade into red and blue floodlight effects and the yellow intensity diminished. The cameras perfectly registered these changes in color quality.

For closeups, we violated our *f*/1.9 rule a few times when the performers wore light costumes. We closed one stop to *f*/2.8.

Most of Broadway's night spots surrendered to Kodachrome and a one inch, *f*/1.9 lens. When Sonja Henie came on the Garden ice in a white dress, we closed to f/2.8, but immediately opened to *f*/1.9 when she changed to a red dress for a tango. We called for a two and one half inch lens at *f*/2.7 only for brilliantly lighted closeups or fragments of neon tube signs.

We agreed, too, that filming night spots wasn't limited to Broadway.

Neon signs sprinkle reds and blues over all the land. Almost every community affords a floor show with theatrical lighting. Those fugitive colors, those lunar mauves and azures, aren't exclusively to Broadway by a long shot.

But, we also thought of the New York winter. The New York Skating Club will hold its ice carnival. It should be filmed from a seat close to the barrier at one end of the arena. A series of shots from the balcony would give scope to the sequences. There will be hockey tournaments and the department store winter carnival. There will be movie first nights, with their augmented electrical display signs. Musical shows will open and "name bands" and feature performers will grace the night clubs. The normal lighting will be adequate—at old *f*/1.9.

Besides, customer seeking managers will advertise "amateur nights" and let the camera fans overrun the places. These, of course, are more than duck soup for angle fiends. These are the places for that fugitive color.

Next to the rule of *f*/1.9 for Type A Kodachrome (and risk an occasional loss by overexposure with the assurance that you are protected when the electrician twists the dimmer), place the necessity of prearrangement for strategic seats. Get ringside for night clubs, with the privilege of wandering, easily obtained from the head waiter. Get first row aisle for musical shows, with a mental promise to repeat with seats in front row balcony and side boxes to round out angles. Even in unfriendly atmospheres, many feet of color film can be exposed before the usher, summoned by irate neighbors, politely intervenes.

But, after all, we didn't get a single hiss when filming from a Diamond Horseshoe box at the Metropolitan Opera; and night filming is no job for Caspar Milquetoast.

Unlike the shadows, the titles should not be fugitive. They should be silver—properly lunar. Try them with silver ink or water color on black backgrounds.

Now, are you superstitious?

[Continued from page 545]

house, you'll have a daughter who will be an old maid.

As for looking at the new moon over your left shoulder—don't.

Do—only if you have some money on your person.

If you trip going up the stairs, you won't get married for another year.

Don't open an umbrella in the house.

If you notice, these superstitions were more or less given in a definite order. In other words, you can take your character from the moment of rising, through the day, to the time of going to bed, filling his whole day with a series of superstitions. If you like, you might even write a little story around a superstitious man.

And now for some outdoor superstitions:

If you start out, don't turn back—or it means a disappointment.

Don't look behind you as you leave the house.

A horseshoe hung up is good luck on the door.
A horseshoe hung down lets your luck run out.

See a load of hay and make a wish. But don't look at the load again or you won't get your wish.

It's bad luck to let a black cat cross your path.

It's worse luck to walk under a ladder.

If you see a high hat, pass on the left side.

If you see six white horses, you'll have a load of good luck.

Don't swear while it thunders.

Hundreds of superstitions are peculiar to the race track. Others owe their origin to the theatre. Showfolk are known for their superstitious natures. Among the others born backstage are such taboos as whistling in the dressing room, wearing green on the stage and permitting a round topped trunk to enter the theatre. Every housewife has one or more superstitions, most of them pertaining to the kitchen. Drop the salt shaker, and it means something's going to happen. Break a plate, and that has a meaning too. Drop a kitchen towel, and it means that the Mister is hurrying home to his Missis. Every sailor who has ever sailed any one of the seven seas has gone away, his duffle bag packed full of superstitions.

Take these and make these, if you will, into a comic picture that will fill a summer night's audience with laughter, or give it the mood of a mystery film, and on a winter night send your guests away watchful of the black cat, the ladder, the penny and the pin.

Seeing color (part 2)

[Continued from page 552]

second third is too blue and the last third too red."

I projected the film; it was exactly as he had stated. When I returned the film to him, I pointed out that the Kodachrome film had done a much better job of recording the colors accurately than he had. It was obvious from viewing the picture that the first thirty feet had been taken at some time around midday, for the shadows cast by the objects in the

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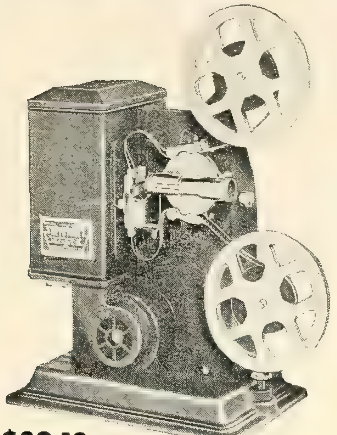

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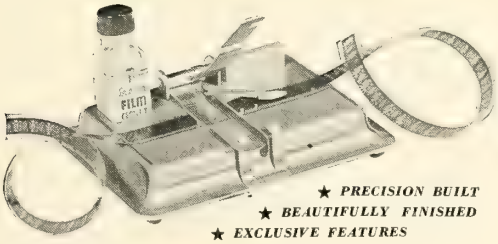

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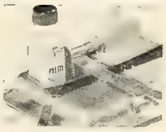

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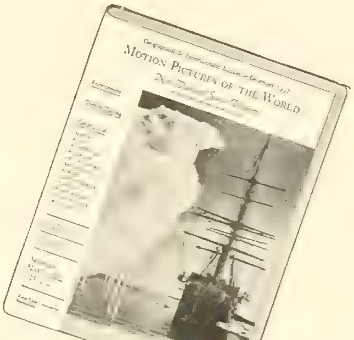

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picture were straight down and must have been produced by overhead sunlight.

The second thirty feet were made on an open garden porch located on the north side of a house in the shade. All of the light illuminating the family groups and portraits came from the blue sky of the north, with some light reflected by the green grass and shrubs. No shadows cast by the sun were visible in this group of pictures. The abundance of blue and green light illuminating these scenes caused the bluish appearance.

The third group of pictures, which were too reddish, was scenes of a family picnic. The long shadows clearly indicated that the sun was low and nearly setting. Since the sun is reddish on setting, it was illuminating the picnic scene with a greater amount of yellow, orange and red light, which was naturally recorded on the film. The analysis was simple, and all of the clues necessary to solve the mystery were beautifully recorded right in the film. Kodachrome makes no mental adjustments for the colors of light and subject and, therefore, can be trusted under many conditions where our eyes and brain are only too willing to deceive us.

The conditions under which pictures are projected also contribute a number of variable factors that affect the final color results. The Kodachrome dyes are color balanced for projection with tungsten lamps at the proper or rated voltage of the bulb. A definite size screen image should be used, depending upon the wattage of the projection lamp. If a lamp is undervolted — a 115 volt lamp burning on a 96 to 108 volt line — the screen color, examined when the projector is running without film, will be yellowish.

If the lamp is overvolted — a 115 volt lamp burning on a 125-130 volt line — the screen color under the projector light will appear white by contrast. If the lamp is burning at its rated voltage, the screen will be white or neutral in screen color. This, of course, is based on the assumption that the screen itself is of neutral tone to start with. Some screens turn yellow or light tan (like unbleached sheeting) with age. Such a screen is incapable of rendering a satisfactory color picture, without considerable mental adjustment.

The best projection results are obtained in a perfectly darkened room. Extraneous daylight, or artificial light falling on the screen, flattens the picture quality and dilutes the saturation of color rendition.

Color picture results should not be judged by examining the film in the hand by daylight. The blue of daylight is the wrong viewing color to start with, and the small frames of pictures will appear too strong and too contrasty in color. Only when a film is enlarged to its proper size, with the correct color of light,on a screen of proper size and color,

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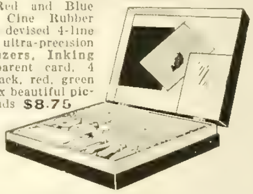

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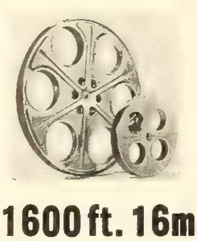

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in a darkened room, are the colors presented in the proper contrast and saturation.

The projection or screen presentation of color pictures is one of the most important factors in the analysis of color picture results. Assuming a color film to be perfect, it can never be seen as a perfect color picture without ideally perfect projection facilities.

Recently an acquaintance returned from Europe and invited me to his home to view and pass judgment on his Kodachrome movies. He had an obsolete model of projector, the lamp was badly blackened with age, his projection lens was smudged with grease, his screen, that had been long in service, was a light tan in color, and the red glow from a fireplace added a reddish cast to the projection screen. I knew that he had some exceptionally beautiful Kodachrome pictures, and I also knew of his projection equipment. After he had projected two 100 foot rolls, without any comment from the twenty odd guests, I asked permission to bring in my 750 watt projector and screen, which I "accidentally" had in the car. The fireplace was covered with a floor screen and the evening was saved. Some mighty fine color pictures came to life, and their realism and beauty were reflected by the applause of the audience.

Most of this discussion has concerned a fairer analysis of color picture results when something appeared to be wrong in the color rendition. However, it also often happens that Kodachrome pictures appear to be better or more pleasing to the eye than the original subject. This improvement may be due to many factors. The soft pastel shades of color, apparent on dull overcast days, become more vivid in Kodachrome than they appear to the eye. The excellent definition and absence of color screen or color separation pattern contribute to the illusion of depth or pseudo stereoscopy. The limited angle of the camera lens often focuses attention upon color detail missed entirely in making the mental impression.

Pictures of flowers and gardens look much better to us when viewed in the winter than they do in the summer. On the other hand, pictures of winter scenes and winter sports appear more attractive when viewed on a hot August day than during a February blizzard. It is obvious that a mental adjustment is subconsciously made in most of these cases. but *Kodachrome film still sees the scene as it really is.*

In the preceding paragraphs, I have tried to point out a few of the many variables that affect our judgment of color picture results. Perhaps some movie makers who have been hasty in judging certain of their color results will in the future stop to analyze the picture more carefully before arriving at a decision as to what is wrong. Others who have begun

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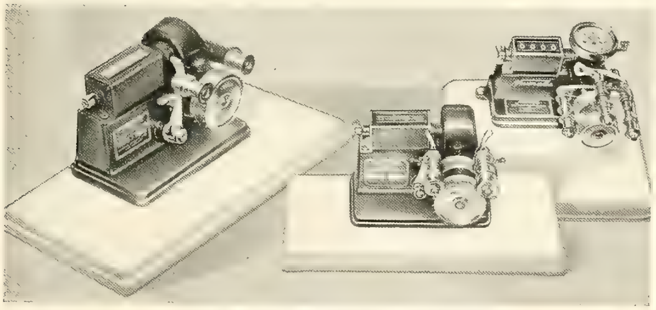

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to appreciate some of our human shortcomings, caused by lack of mental training in color, will find many of their thoughts and observations confirmed.

While the untrained eye remains critical, the trained eye should become tolerant. The beginner should strive to find a new perspective in color photography, and the serious worker should seek to discover and test out new theories and new factors which may have some bearing on this dynamic, vital subject — color.

The path to an egg box

[Continued from page 535]

I really had something in that turning idea; before I had figured it out as a flop and repaired the damage, I was half crazy—and the clock read one thirty.

Fifth, and along the same line as the above, I learned that there is a front end and a back end to each piece of film and that they must all go on the reel the same way, or some of them will turn out to be upside down in the finished job. I was working toward the right hand reel on the rewind and from the beginning of the film toward the end; under these circumstances, I soon found that a scene or a title was going on correctly if it were right side up looking at it from the rewind's left end. Later on, I discovered you could work toward the left hand spindle just as well, as long as you kept everything going on the reel in a similar order.

Sixth, I began to find by experience that a thorough job of scraping and a light touch of cement combined to make the best possible splice. When you first start, you may find (as I did) that you tend to reverse the order, skimping on the hard part and laying on heavy with the brush. That method gives you those splices which either come apart or bounce every time they go through the projector.

Naturally, I didn't make all these brilliant observations in one evening. I'd gone at it the hard way, as usual. It wasn't until I had about licked the problem all my myself that I made the best discovery of all—that the whole darn matter was signed, sealed and delivered right in *Making Better Movies*, the handbook issued by the ACL. You see, Mary and I finally got wise to ourselves and signed up for ACL membership, and believe me we're there to stay!

For one thing, I like having the experts agree with me. If you can stand one more short listing, here are some points on which the League and I agree completely:

(1) No matter how little editing you have to do, don't cut a scene until you have looked at it on the projector and have noted its position and subject matter on a sheet of paper, thus: *1. Medium shot of Mary in the backyard playing with the dog.*

(2) Fix up some kind of arrangement (egg boxes, pill boxes, laundry clips, hooks in a board, etc.) so that each place in this arrangement bears a number.

(3) Having numbered and listed on paper every scene in the film to be worked on, then cut up the film as much as need be, alloting each piece to the numbered place in your gadget which corresponds to the number of that scene on your paper listing.

(4) Then, on a new sheet of paper, figure out the new order of scenes desired, indicating briefly the spot and general sense of any subtitles which seem needed.

(5) Now, and not before, start feeding your pieces on a 400 foot reel on the rewind, picking the film lengths off their hooks or out of their boxes in the order just planned in No. 4 above. As you come to a title spot, splice in a bit of matte leader to save time later in looking for that particular place when the finished captions are at hand and ready to be spliced into the reel.

As far as I can see, that's about all there is to editing. Sometimes I honestly feel proud of finding out that much in a little more than a year; at other times I'm not so sure but what I was pretty dumb.

But, if there is one thing I *am* sure of about editing, it's the plain and simple fact that it pays. Take it from me, brother, it sure pays!

Amateur clubs

[Continued from page 546]

mer production by the Mount Kisco Cinemats and the Wildwood Players, in New York's Westchester County, was interrupted by vacation absences but has now been resumed by both groups. Working from a film treatment prepared by the Players, the Cinemats will plan the producing script and handle all details of photography and editing. Direction, casting and costuming will be in charge of the theatre group. At a late meeting of the Cinemats, president Kenneth Bloomer appointed Harold Park as program chairman and Robert F. Gowen, ACL, as technical chairman; the screening included *Coronation of King George VI*, a film library release, and *The Birth of St. Mary's*, a historical record film by Mr. Gowen.

Join in Johannesburg Forty two movie makers signed the charter roll of the recently formed Cine Group of the Johannesburg Photographic Society, and double that number are expected within the year, according to L. J. Meredith Jones, first honorary secretary of the group. The organization meeting was opened by F. F. Abnett, president of the late Johannesburg Cine Society, who will now serve as chairman of the Executive Committee, with the cooperation of the Messrs. Greathead, Searll and Jones. The program included presentations of travel reels in Kodachrome and black and white.

Trenton tabulates Dates are being assigned to members of the Trenton (N. J.) Movie Makers for the exhibition of their entries in that club's Film of the Year contest at monthly meetings during the winter. The contest will end in May, 1938, with a rating system employed for pictures shown at each session. At the season's opening gathering, president George W. Guthrie, ACL, named standing committees and appointed Julius Smoliga, ACL, to obtain special speakers for subsequent programs. Comprising the screenings were a film shot by Mr. Guthrie while a passenger aboard the *S. S. Rotterdam*, during its grounding and rescue, and an industrial study on tire retreading, by John Kisco.

Nederlandsche Smalfilmliga, ACL, of Curacao, in action

Branch in Brooklyn The movie making interests of members of the Brooklyn Edison Camera Club will now be sponsored and directed by a full fledged Cinema Club as a branch of that group, according to *Reel News*, attractive bulletin issued by the movie group. On the staff of the Cinema Club's publication are William P. Brandegee, ACL, Lewis R. Morton, ACL, Alfred Hackshall and H. M. Peterson. Feature of the new group's first meeting of the season was a discussion of editing problems and practices by Charles Coles, photographer for the American Museum of Natural History.

Student SOF *Kornered in Klondike* is the comic title given a one reel, 16mm. sound on film movie produced during two weeks of last summer at Purdue University by students from speech and dramatic courses. Professor Justus Rising, of the engineering department, handled the RCA camera which was used, while H. Kenn Carmichael, director of dramatics at the university, was behind the megaphone. John Ditamore, an engineering graduate, served as sound technician. Among the leading players, according to Helen L. Walters, who cooperated with

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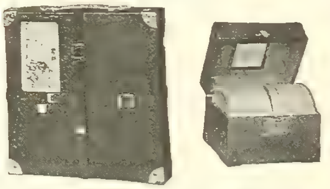

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the group on publicity, were Joe Dupree, Henry Muller, Marjorie Bayne, Julia Graves and William Brotherton. Owen Stallard and Patricia Heine were in charge of production.

Eights eat Members and guests of the Los Angeles 8mm. Club made merry on that group's first annual picnic, held recently at Mineral Wells, in Griffith Park. Games, a treasure hunt and the production of a film story involving the event were highlights of the occasion. Al Leitch, as chairman of the social committee, was in charge of arrangements, with the assistance of C. W. A. Cadarette, R. B. Clardy, Bion Vogel, Jane Gay and Vincent Hague. On the program of a late regular meeting, there were projected the award winners of the club's one reel contest, as follows: first, a Kodachrome study, by Dr. John M. Griffin; second, *Mountain Music*, by M. R. Armstrong, ACL; third, *Lazy Bones*, by Mr. Cadarette. The club added ten new members at this one meeting.

Harrisburg starts Seventeen members reported for the season's first gathering of the Harrisburg (Pa.) Cine Club, according to J. Ira Laird, ACL, club president. Dr. R. S. Kirby, ACL, of the Pennsylvania State College Department of Agriculture, spoke on the principles of good color filming, stressing the importance of the direction and tonal qualities of light on the subjects. Mr. Laird followed with a demonstration of Kodachrome title making by artificial light, exposing a reel of the film which will be projected at a later meeting. This group gathers on the second and fourth Mondays of each month, in the Harrisburger Hotel.

Hunting history Members of the North Jersey Camera Club, a new group meeting in the Y.W.C.A., at Passaic, N. J., have made photographic expeditions during the summer months to Valley Forge and to West Point in search of film fodder. A simple photoplay is planned for fall and winter production. Officers of the club are Cornelius DeKorte, president; Clifford Smith, vicepresident; Samuel Pozin, treasurer; Sam M. Riger, secretary.

Des Moines doings All pictures not previously exhibited in a club contest were eligible for competition in the third annual members' film contest of the Y. M. C. A. Movie and Camera Club, in Des Moines, Iowa, concluded late last month. Tom Cox, a local photographer, was the sole judge, with Elmer Darmer in charge of the contest committee. This same group has announced regulations and entry forms for the Des Moines Third Annual International Salon of Photog-

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raphy, under the chairmanship of Leon Smith. Closing date for entries is December 15 of this year, with details available from the club on request.

Oakland okay

Membership in the Greater Oakland Motion Picture Club, in California, has been limited to thirty five and is now closed at that number, according to Carl Peterson, secretary. Because of its sound financial condition, this veteran group is offering sizable cash awards this year in its members' films contest.

Staten Island starts

An informal contest for uncut and untitled films was the feature of the initial meeting of the Staten Island Cinema Club, at Port Richmond, N. Y., according to secretary Edward W. Wilby, ACL. Rounding out the same program was a presentation of *Nite Life*, Ten Best award winner by J. Kinney Moore, ACL, from the League's Club Library.

Club for Cleveland?

Movie makers in the Cleveland metropolitan area interested in the formation of an amateur movie club are invited to get in touch with Gordon B. Zellers, ACL, at Movie Makers Mart, 1771 East 12th Street, of that city.

Map movies

[Continued from page 536]

done by stopping the camera while each dot or dash is being painted and then by filming two to four frames of each one in succession. These marks should be of good size, as they will be the main point of interest. Sometimes it is desirable to cut out a small and simplified automobile or boat silhouette, as the case may be, and to have it precede the dots or dashes as each is filmed.

If one wishes to avoid the tedious work of animation, actual motion in the scene can be substituted for it. Prepare the map on fairly thin paper or card stock and cut the automobile, boat or airplane out of metal. Then, with a vertical camera setup, place the metal cutout on top of the map and control it by means of a good horseshoe magnet held beneath the map. The cutout can be made to follow the magnet from point to point while the camera is running.

Another way of obtaining the same effect, if the route is to be on a straight line, is first to paint the cutout in a color contrasting with that of the background, to attach a thin thread of the same color as the background to each end of the cutout and to punch a small hole in the map at the start and end of the route. Put one thread through the first hole and the other through the second and then manipulate the threads from beneath the map. Place the cutout at the starting point and pull steadily on the front end thread while holding the rear end thread correspondingly taut. This will move the cutout smoothly over the desired route.

Several novel and interesting effects may be produced by double exposure. A map closeup of the starting point is seen, an action shot of a car, or means of transportation, fades in double exposed and, while the car is visible, the camera is slowly "panoramed" along the route of the map. The double exposed action shot of the car remains throughout the scene, but it does not necessarily include the whole car—just a wheel turning will do.

Another double exposure stunt would be to show the start of the trip on the map in a medium shot, to fade in a double exposed shot of a sign or highway marker, with the name of the town or city, to fade out the sign and to "panoram" along the route of travel on the map. When the destination on the map is reached, the camera is stationary, and a double exposed scene of another sign or marker, indicating the destination, is faded into the scene.

Of course, combining actual travel footage with the map scenes in this way requires careful planning in advance. If that has not been done, it often is possible

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OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1937.
State of New York,
County of New York, ss.

Before me, a notary in and for the State and county aforesaid, personally appeared Arthur L. Gale, who, having been duly sworn according to law, deposes and says that he is the editor of MOVIE MAKERS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y.; Editor, Arthur L. Gale, 420 Lexington Avenue, New York, N. Y.; Managing Editor, none; Business Managers, none.

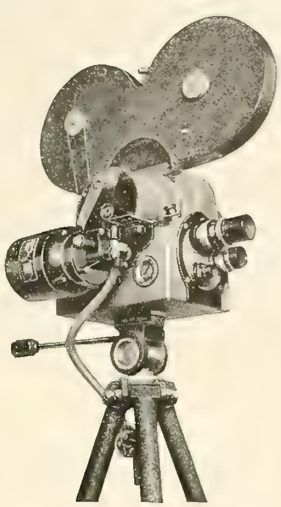
2. That the owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York, N. Y. Membership corporation with no capital stock. President, Stephen F. Voorhees, 101 Park Avenue, New York, N. Y.; Vice President, Lee F. Hanmer, Gardiner, N. Y.; Treasurer, Arthur A. Hebert, 805 Main Street, Hartford, Conn.; Secretary and Managing Director, Roy W. Winton, 420 Lexington Avenue, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ARTHUR L. GALE, Editor.

Sworn to and subscribed before me this 18th day of September, 1937. (My commission expires March 30, 1939.)
MARY L COONEY, Notary Public.



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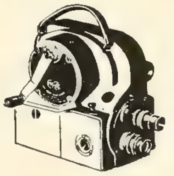

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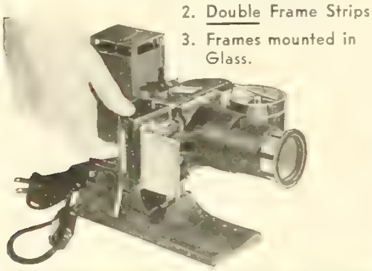

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to "fake" the necessary action shots. A closeup of a car wheel spinning is not hard to get at any time or place, and the audience will never know whether it was made in the back yard or on the road. Trains and boats also may be very similar in appearance, and a scene made later of a different one could be used for this purpose.

Many other stunts, such as double exposing a car speedometer over a map panorama, can be used to add interest to maps, and far more complicated maps may be worked out also if the movie maker has the patience. Excellent relief maps can be made of modeling clay or similar material, with mountains and rivers plainly indicated. In filming maps of this kind, more light should come from one side of the scene to accent the parts in relief.

Maps can improve a travel film as much as titles, and as much imagination should be invested in filming maps as in title work. A clever map can lift one traveler's films above those of all his companions, even though the scene material be the same.

The clinic

[Continued from page 544]

fading glass on the second exposure. Besides this conventional type of title, one may use clever location titles. Since Thanksgiving is the doughnut and cider season, one might use doughnuts and a jug of cider as background properties for a title lettered on celluloid or arranged in movable wooden or metal letters. Lettering silhouetted on a frosty window pane might do for sections of the country where winter gets an early start. Cardboard or wooden letters stuck on the window pane and filmed from indoors would carry out the idea. In lieu of real frost, one can produce a synthetic variety by daubing a saturated solution of "hypo" and water on the glass. When this dries, it will form crystals similar to frost. One enterprising movie maker made his Thanksgiving main title with silverware by laying knives, forks and spoons on the dining room table to form the letters.

Pilot light A small pilot lamp is a convenient projector accessory, for the reason that, by its light, one can change reels and rethread the projector without switching on the room lights. Edgar J. Kunze, ACL, who made his own, described the job as follows: "It consists of a regular miniature socket, a small frosted bulb, a piece of brass bent to form a bracket, two screws for attaching the bracket to the projector and a length of cord. Holes were drilled and tapped in the projector housing to fit the two machine screws, and then it was a simple job to put the bracket in place and to attach the mini-

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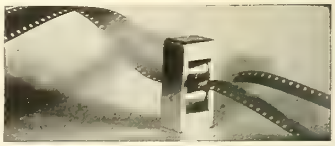

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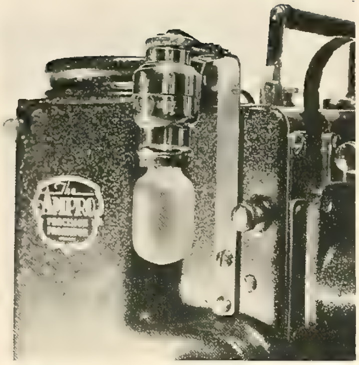


Edgar J. Kunze, ACL

Simple, convenient pilot lamp built by Edgar J. Kunze, ACL

ature socket. The socket was a push button switch for turning the light on and off, and the cord may be spliced into the projector cord or it may be fed from a double socket at the projector."

Camera scratches Abrasions on the film which are caused by particles in the camera gate are often so much like those caused in the projector gate that it is impossible to tell the difference. When scratches appear on the screen, examine both projector and camera, for both easily may be at fault. The familiar warning to clean the gate in the case of both camera and projector is the best way to ward off such trouble.

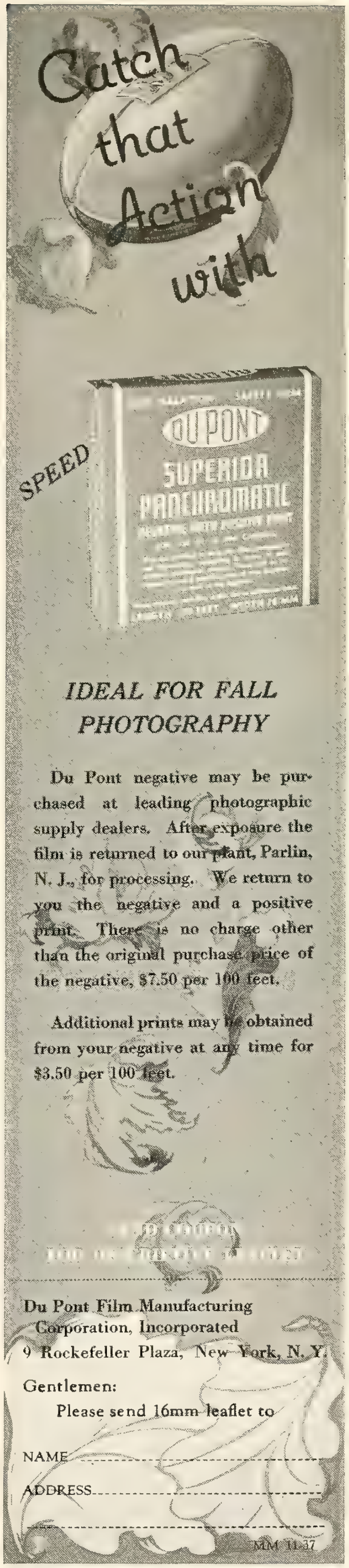
Masks There are times during filming certain medical or surgical subjects when it is impossible to move the camera close enough to eliminate unnecessary and distracting details. In such cases, the use of diffusion masks, in which holes have been cut, often will solve the problem. A light gauze mask with a circular hole burned in it by means of a lighted cigarette may be used before the lens. This will serve to subdue and diffuse everything but the important field of operation which, of course, is centered in the clear area.—*Peter Wilde.*

High school films without subsidy

[Continued from page 541]

reel for the public showing. Meanwhile, club members had written appropriate commentary for each sequence, timing it, of course, to fit the film. This was delivered via a microphone and amplifier during the public showing. The commentary, supplemented by incidental music by members of the school orchestra, compensated for the lack of regular sound film.

A significant sidelight in connection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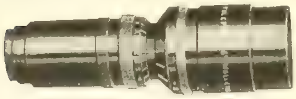

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with the musical accompaniment was the interest which the manager of a large local theatre took in the film. He opened the theatre's library of music and had his orchestra director time the film and cue it, making selections of appropriate music, which were turned over to the school orchestra director. Actually, this synchronization did not prove entirely satisfactory, because of the dearth of time for preparation, but such a plan has important possibilities.

Completed, the film was shown in the school auditorium four times, with a ten cent admission charge, bringing a total revenue of about one hundred and fifteen dollars.

Yet, we were not entirely satisfied with the technical smoothness of the production. And, when we investigated, we soon found out why. According to analysis of our first film by experts, there were four chief weaknesses. (1) Too few titles were inserted, even considering the fact that we used a commentary. The lack of titles was especially noted in the transitions between different types of sequences. (2) In parts, there were too few closeups and too much or too rapid "panoraming." (3) In certain sequences, some shots were too brief, giving an occasional effect such as a high jumper disappearing into mid air. (4) The outstanding defect was the absence of reaction shots. At a track meet, for example, an entire race was shown without interruption, whereas a few shots of spectators' reactions interspersed between the start and finish would have contributed atmosphere and variety and, most important, would have developed suspense. These are weaknesses which can be avoided by careful study and planning in advance.

One effective cinematic device that we did achieve was the introduction of sequences by symbols which prepared the audience for the activity to follow. In introducing archery, for example, a medium closeup was shown of an archery target; then an arrow whizzed into it and quivered. Finally, the camera introduced the girls who were sending the arrows from the other end of the field. At a track meet, the camera brought the spectator to the pole vaulting event by showing, first, a closeup of the end of a pole snubbing into the dirt; then the scene shifted to an angle shot of the vaulter rolling over the bar.

Other incidental details likewise added to the general effectiveness, such as the improvised wipe effect achieved by drawing a piece of cardboard slowly across the camera lens while the camera was running. In filming archery, this wipe was cut in a wedge shape in an attempt to represent an arrow head. At the close of the rifle team sequence, the camera looked directly into the muzzle of a rifle from which a thin wisp of smoke drifted as the scene faded out. The smoke gave the impression that the rifle had just been fired; actually, the boy

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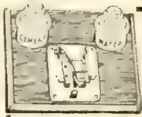

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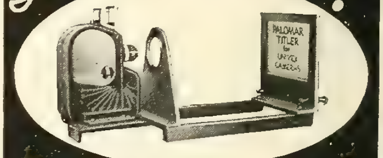

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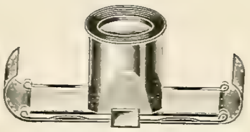

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"Around the Corner from 6th Avenue"

holding it had simply blown some cigarette smoke through the muzzle.

No attempt has been made to present this cinema record of high school life as a masterpiece; any observer would readily see that it is not. It contains some excellent shots—perhaps one or two of outstanding calibre—but it has many weaknesses, some outright mistakes. It is, for just this reason, valuable as a model to study. And it definitely illustrates one thing, that any group which earnestly wants to make a school movie can do so, for surely no one could be less prepared technically or financially than we were at New Haven High School.

True, we still do not own a camera, but we have acquired a good tripod, exposure meter, lights and other miscellaneous equipment. Now the use of cameras is offered to us by various people, as a result of our first experiment, and we are planning future student made films with new confidence and enthusiasm.

Practical films

[Continued from page 549]

minute, 16mm. talking movie, of which ten prints are already in use, is designed to teach dealers and salesmen some of the fundamentals of selling the Maytag products. It was produced by The Calvin Company, of Kansas City, Mo., which is now engaged in filming another 16mm. sound picture for the same company, this one to be called *Twins*. It will concern the new twin cylinder gasoline engine with which washing machines for farm use are equipped.

■ Sound on film, complete with dialog, will be used in a coming 16mm. publicity film planned for the Smithdeal Massey Business College, in Richmond, Va., reports S. Howe Williams, ACL, non theatrical producer of that city. Working from a scenario plotted by Mr. Jernigan, of the school staff, Mr. Williams will present, in three to four reels of sound film, a dramatic story illustrating the advantages of specific training and education in business methods.

News of the industry

[Continued from page 548]

domestic and foreign, from the Kelsey Company, Meriden, Conn. This company also caters to home movie title printers by offering several models of small, inexpensive, but effective, printing presses for this work.

New Keystone "8" Users of 8mm. film will be keenly interested in a new model, low priced projector, incorporating a lamp of higher wattage, which is marketed by the Keystone Manufacturing Company, 288 A Street, Boston, Mass. This

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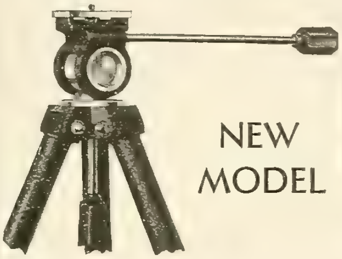

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GARY: Gary Office Equipment Co., 25 W. Sixth Ave.
HAMMOND: The Colonial, 437 State St.
INDIANAPOLIS: R. B. Annis Co., 1505-7 E. Michigan St.
L. S. Ayres & Co., Dept. 290, 1 W. Washington St.
Wm. H. Block Co., N. Illinois St.
W. Stuart Bussey, 17 E. St. Joseph St.
H. Lieber Co., 24 W. Washington St.
LA FAYETTE: Hinea's, 634 Main St.
MARION: Movie Shop, 309½ S. Adams St.
MUNCIE: Otto Sellers, 402 E. Charles St.
SOUTH BEND: Ault Camera Shops, Inc., 122 S. Main St.
309 S. Michigan St.
Schilling's, Inc., 329 S. Lafayette Blvd.
TERRE HAUTE: Overfelt Camera Shop, 629½ Wabash Ave.

IOWA

BURLINGTON: Sutter Drug Co., Third and Jefferson Sts.
DAVENPORT: Eastman Kodak Stores, Inc., 318 Brady St.
DES MOINES: Eastman Kodak Stores, Inc., 808 Locust St.
Westing Photo Service, 3816 Sixth Ave.
Younker Brothers, Inc., Dept. No. 28, 7th & Walnut.
DUBUQUE: Eldon Imhoff, 456 N. Booth St.
IOWA CITY: Rexall & Kodak Store, 124 E. College St.
KEOKUK: Wilkinson & Co., 422 Main St.
MASON CITY: Kayenay Camera Store, 14 First St., S. E.
SIOUX CITY: Eastman Kodak Stores, Inc., 608 Pierce St.

KANSAS

SALINA: Phil Rose, Jeweler, 114 W. Iron Ave.
TOPEKA: Hall Stationery Co., 623 Kansas Ave.
WICHITA: Lawrence Photo Supply Co., 149 N. Broadway.
Stevensons News Stand, 125 N. Market St.

KENTUCKY

LEXINGTON: W. W. Still, 129 W. Short St.
LOUISVILLE: W. D. Gatchel & Sons, 431 W. Walnut St.
Spalding-Bourne & Bond, Inc., 449 S. Fourth Ave.
Sutcliffe Co., 225-227 S. Fourth Ave.

LOUISIANA

NEW ORLEANS: Camera Shop, Inc., 322 Royal St.
Eastman Kodak Stores, Inc., 213 Baronne St.
Harcol Motion Picture Industries, Inc., 610 Baronne St.

MAINE

AUGUSTA: Mansurs, Inc., 193 Water St.
BANGOR: Francis A. Frawley, 104 Main St.
EASTPORT: S. L. Wadsworth & Son, Central Wharf.
PORTLAND: Bicknell Photo Service, Inc., 15 Preble St.
WATERVILLE: Brown Camera Shop, 172 Main St.

MARYLAND

BALTIMORE: Eastman Kodak Stores, Inc., 309 N. Charles St.
Folkemer Photo Service, 2814 Rayner Ave.
Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
CUMBERLAND: Lichtenstein Pharmacy, 65 Baltimore St.
HAGERSTOWN: R. M. Hays and Bros., Inc., 28-30 W. Washington St.

MASSACHUSETTS

BOSTON: Eastman Kodak Stores, Inc., 38 Bromfield St.
Hotel Statler.
Film Library of New England, 239 Columbus Ave.
Ralph Harris Co., 47 Bromfield St.
Iver Johnson Sporting Goods Co., 155 Washington St.
Andrew J. Lloyd Co., 300 Washington St.
Jordan Marsh Co., Dept. 79.
Montgomery-Frost Co., 40 Bromfield St.
PATHESCOPE CO. OF THE N. E., INC., 438 Stuart St., cor. Trinity Pl.

Dealers Listed in Black Face Italics Are Display Advertisers in **MOVIE MAKERS**

Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
Standard Theatre Supply Corp., 16mm. Sound Film Dept., 78-90 Broadway.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 131 Clarendon St.
Cambridge: John H. Derby, Inc., Harvard Sq.
E. M. F. ELECTRICAL SUPPLY CO., 430 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
Fall River: Walter C. Fraze Co., 9 N. Main St.
Holyoke: Guenther's, 359 Main St.
Lowell: Bon Marche Dry Goods Co., Camera Dept.
Donaldson's, 75 Merrimack St.
Lynn: Hutchinson Hardware Co., 49-55 Munroe St.
Needham: Kinne's Pharmacy, Inc., 970 Gt. Plain Ave.
Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Taunton: A. J. Barker Co., 17-19 Main St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

Ann Arbor: Calkins-Fletcher Drug Co., 324 S. State St.
Detroit: Camera Crafters, 8218 Woodward Ave.
Concourse Camera Shop, The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 117 Fisher Bldg.
Talkies, 1210 Library Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
Leigh, Inc., 113 S. Sixth St.
National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
CALVIN CO., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores. Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Springfield: May Photo Co., Inc., 404-406 E. Walnut.

MONTANA

Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Laconia: Quimby Drug Store, 522 Main St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
Gruber's Camera Exchange, 98 Academy St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
South Orange: E. A. Wallace, Inc., 1 South Orange Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
F. E. Colwell Co., Arcade Bldg., 13 James St.
George A. Young, 151 Central Ave.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Alan Benjamin's Film Craft, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
L. E. Schaffert, 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glens Falls: M. Lapham's Sons, 186 Glen St.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
New Rochelle: Camera Craft Shop, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Broadway Camera Exchange, 1595 Broadway.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera Equipment, Inc., 1600 Broadway.
Camera House, Inc., 145 E. 60th St.
Camera-Mart, Inc., 110 W. 40th St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
Columbus Photo Supply, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St.
Joseph P. Hackel, 53 West 57th St.
HARVEY'S, 103 W. 43rd St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
MEDO PHOTO SUPPLY CORP., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
NATIONAL CINEMA SERVICE, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
RAB SONS, 1373 Sixth Ave.
Schoenig and Co., Inc., 8 E. 42nd St.
Snapshot Stores, Inc., 108 W. 40th St.
73 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
United Film Libraries, 149 W. 48th St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 154 W. Dominick St.
Saratoga Springs: East Side Pharmacy, 154 Lake Ave.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Severance Studio, Y. W. C. A. Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Winston-Salem: Merry Bee News, 12 E. Fourth St.

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
MOVIE MAKERS MART, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 111 W. High St.
Lorain: Eddy's Pharmacy, 800 Broadway.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
  Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
  Sherman, Clay & Co., 817 S. W. Alder.
  Sports Craft, Inc., 512 S. W. Yamhill St.

PENNSYLVANIA

Allentown: ***JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE,*** 456 Turner St.
  M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1627½ Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
New Kensington: R. L. Dyer Motion Pictures and Equipment, 110 Freeport St.
Norristown: Hunsicker's News Agency, 731 Noble St.
  Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
  Dedaker's Photo Service, 277 W. Mt. Pleasant Ave., Mt. Airy.
  Eastman Kodak Stores, Inc., 1020 Chestnut St., 117 S. 16th St.
  H & R Foto Mart, 522 Market St.
  KLEIN & GOODMAN, 18 S. 10th St.
  Kunz-McCrork Co., 1319 Vine St.
  MacCallum Stores, 110 S. 16th St.
  P. Rosenfeld, 135 S. 12th St.
  Seaboard Camera Stores, Inc., 222 S. 15th St.
  Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
  John Wanamaker, Dept. 546.
  Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
  B. K. Elliott & Co., 126 Sixth St.
  Joseph Horne Co., Magazine Dept.
  Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
  Penn Camera & Photo Supply, 927 Liberty Ave.
  Ryan Motion Pictures, Fulton Bldg.
  Wolk's Kamera Exchange, 306 Diamond St.
  Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
Reading: Alton E. Bowers, 416 N. Fifth St.
  W. F. Drehs, 541 Court St.
  Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
  Wallace & Cook, Inc., 205 N. Washington Ave.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
  Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
  Metropolitan Photo Supply Co., 33 Aborn St.
  Samson's, 35 Portland St.
  Starkweather & Williams, Inc., 160 Westminster St.
  Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burke & Co., Photo Dept.
  G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Fox Drug No. 4, 919 Tyler St.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
  E. G. Marlow Co., 1610 Main St.
  Thurman Randle & Co., 208 N. Akard St.
  Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
  Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
  Star Elec. & Eng. Co., Inc., 613 Fannin St.
  Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
  Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Ogden: C. E. Armstrong and Co., 302 - 25th St.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
  G. L. Hall Optical Co., 418 E. Grace St.
  Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Pullman: Graves Studio.
  R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
  Clyed's Camera Exchange, 1102 First Ave. 409 Union St.
  Eastman Kodak Stores, Inc., 1415 Fourth Ave.
  Lowman & Hanford Co., 1515 Second Ave.
  Motion Picture Service, 5512½ University Way.
  Sherman, Clay & Co., 1624 Fourth Ave.
  J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
  Lake's Photo Service, N. 14 Wall St.
  Leo's Studio, University Pl.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Charles Lowenthal, 10 E. Yakima Ave.
  Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Rawlings Opticians, Inc., Camera Dept., 62 - 12th St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
  Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
    232 W. Wisconsin Ave.
  Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
  Photoart House, 844 N. Plankinton Ave.
  Schuster's, Camera Dept., Third and Garfield.
    12th and Vliet.
    11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.

WYOMING

Sheridan: Davis Art Studio, 134 S. Main St.
Worland: Worland Drug Co.

UNITED STATES TERRITORY

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
  Eastman Kodak Stores, Waikiki Branch, 2401 Kalakaua Ave.
  Hawaii Chemical and Supply Co., 148 S. Beretania St.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
  Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
  Harringtons, Ltd., 386 George St.
  Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
  Kodak (Australasia) Pty., Ltd., 379 George St.
  Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Kodak (Australasia) Pty., Ltd., 93 Brisbane St.

Victoria

Melbourne: Charles W. Donne, 118-126 Queen St.
  Harringtons, Ltd., 266 Collins St.
  Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
  M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
  J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
  Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
  Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
  John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
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MOVIE MAKERS

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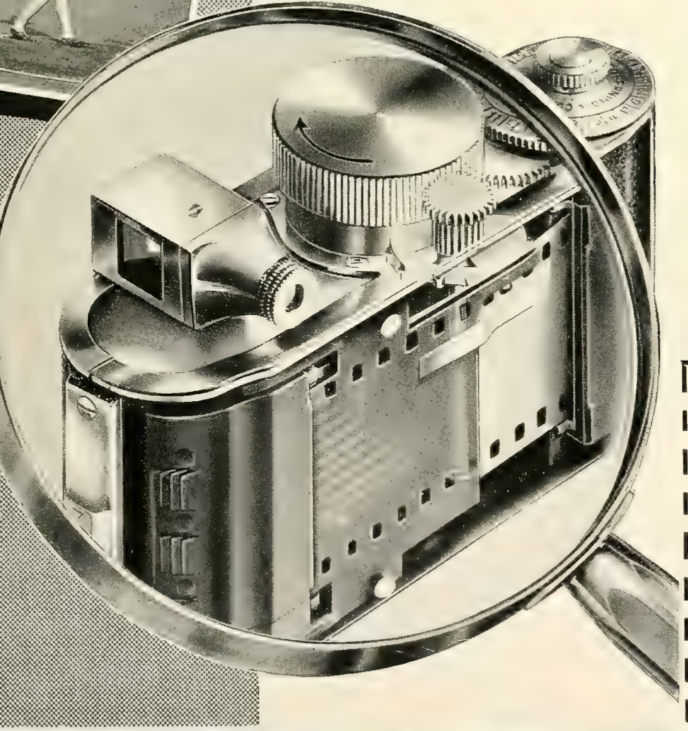

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Here are a few suggestions from the Bell & Howell accessory catalog. All have the quality essential for perfect movies.

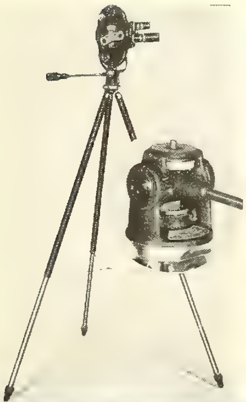
SPEED LENS FOR 16 MM. FILMOS —TAYLOR-HOBSON 1-INCH F 1.5

Assures good movies under lighting conditions out of the question for ordinary lenses. More than five times as fast as an F 3.5—a marked advantage in slow-motion, indoor, and color work. Taylor-Hobson lenses are world renowned for sharp definition and color correction, and are used almost exclusively by professional cinematographers. F 1.5 in focusing mount for Filmo 70, or for 75 and 121 . . . . $91.

WESTON EXPOSURE METER— ELIMINATES GUESSWORK

This Model 650 Filmo Weston Exposure Meter is calibrated to give direct readings for Filmo Cameras. A battery-less photronic cell measures the light in terms of lens stops, eliminates guesswork by assuring the correct exposure for every scene. You get those scenes that offer no second chance; the meter soon pays for itself by saving the film that failures would waste. Measuring only 1 x 2 x 4 inches, it is easily carried in your pocket. Price . . . . $22.50.

Leather case . . . . $1.75.

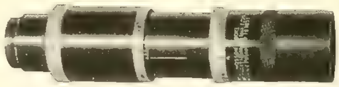


B&H TRIPOD "ANCHORS" YOUR CAMERA

A strong tripod is vital for rock-steady pictures and smooth panoramic and tilting shots. The B&H All-Metal Tripod has sturdy, rigid, telescoping legs with safety chains . . . a spirit level to facilitate correct setting up . . . a smoothly swinging pam and tilt head with a lock for each motion. Price . . . . $27.50.

Leather case . . . . $10.

TELEPHOTO LENSES FOR 16 MM. FILMOS



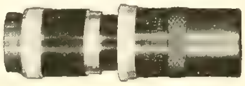
Candid close-ups of unsuspecting people taken from a distance . . . movies of wild life . . . distant landscapes . . . screen-filling pictures of tiny insects. For these interesting movie subjects, telephoto lenses are necessary. Telephotos bearing the world-famous Taylor-Hobson name are available for all requirements of Filmo 16 mm. Camera owners.

The 6-inch F 5.5 lens, shown, has six times the magnifying power of a 1-inch lens. The sportsman, the naturalist, need this telephoto. In focusing mount . . . . $91.

The 4-inch F 4.5 lens (magnification four times that of the 1-inch) is an ideal all-purpose telephoto.

In focusing mount . . . . $91.

2-inch F 3.5 in focusing mount . . . . $67.

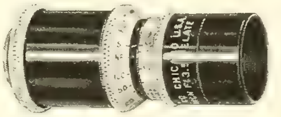


3-inch F 4 in focusing mount . . . . $88.

6-inch F 4.5 in focusing mount . . . . $126.

When ordering, specify whether lens is for Filmo 70, 75, or 121.

TELEPHOTO LENSES FOR FILMO 8'S



Fine movies of subjects too distant or too small for the 12½ mm. lens can be made with Filmo 8 mm. Cameras by using the Taylor-Hobson 1-inch F 2.7 lens. It has twice the magnifying power of the 12½ mm. lens. Price, universal focus . . . . $37.

In focusing mount . . . . $55.

1½-inch F 3.5 in focusing mount . . . . $55.

COLOR FILTERS FOR REALISM . . . TO FIT ALL FILMO LENSES

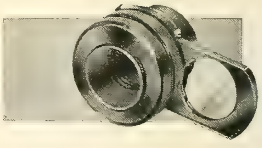
Color filters help greatly in making movies you will show with pride. Amber filters help to record colors in their correct monochrome values. Red and green filters permit getting special, often dramatic, effects.

Bell & Howell filters are made of highest-quality dyed glass—no gelatin. They hold their color and permanently resist atmospheric conditions. They are made for all Filmo lenses in amber, red, green, neutral density, and (for Kodachrome) haze. Prices for filters mounted singly, from $2.50.

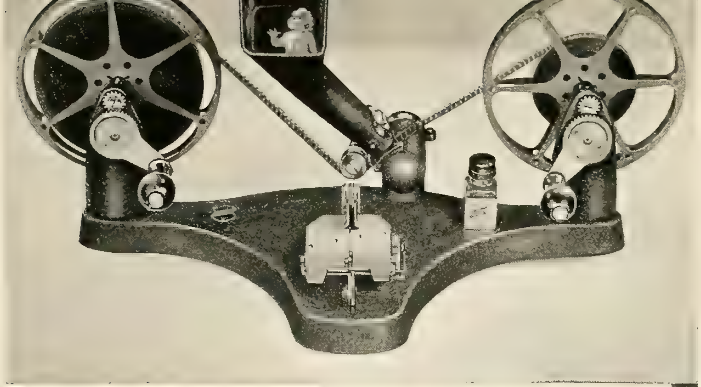
B&H Duplex Filter Holder (illustrated) for 1-inch F 2.7, 1-inch F 3.5, and 12½ mm. F 3.5 lenses, including two-filter slide . . . . $4.50.

Extra slides each mounting two filters $2.50

See Filmo accessory catalog for filters fitting other lenses.



BELL & HOWELL COMPANY



NEW—B&H 8 MM. FILM EDITOR

This new Film Editor provides for maximum speed, convenience, and accuracy in editing 8 mm. film.

The film viewer casts a magnified, brilliantly illuminated image of a film frame onto a viewing screen about $1\frac{1}{2}$ inches wide, making it easy to find the exact frame where the film is to be cut. The viewing screen is amply shielded to permit use in a lighted room. All surfaces with which the film comes into contact are relieved to make film scratching impossible.

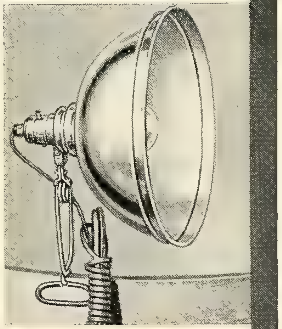
The splicer is similar to the Model 136, and can be used for 16 mm. silent or sound film as well as for 8 mm. film. It makes the strong, pliable, B&H diagonal splice with the same quick, easy procedure as with the B&H laboratory splicers used by professionals.

Geared rewinders at each end of the base permit winding film in either direction. They accommodate 8 mm. (but not 16 mm.) film reels up to 200-foot capacity. Dry Scraper block and film cement bottle are conveniently stationed on the base.

B&H 8 mm. Film Editor complete	$33.
*B&H 8 mm. Rewinder and Splicer	$20.
B&H Film Viewer (for converting Rewinder and Splicer into the complete Film Editor . . . not usable alone)	$15.

*Same as Editor except without Film Viewer

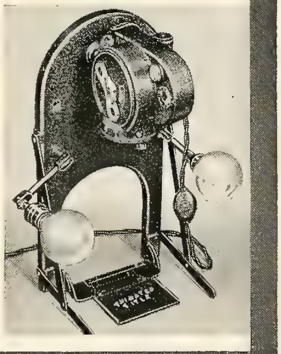
FILMOLITE REFLECTORS FOR MOVIES INDOORS



Filmolite Reflectors give the uniformly brilliant illumination required for theater-quality movies indoors. They use inexpensive, 250-watt photoflood bulbs and make these bulbs several times as effective as when used without reflectors. Each 10-inch reflector has hand clamp, switch, and 9-foot cord. The swivel mounting permits tilting and turning as desired. With hand clamp as shown . . $2.

Two complete Filmolites with folding tripod stand . . . . $6.

B&H TITLE-WRITER



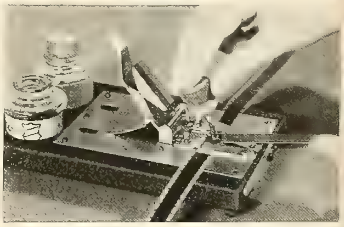
Used with a Filmo 70 Camera, the B&H Title Writer offers endless fun—filming titles from written or printed cards, or animated movable letters . . . showing a hand and pen in the act of writing . . . filming animated maps . . . cartoon movies . . . miniature sets. Provides for accurate alignment of titles before the camera, and also for correct lens focusing. Complete with its own lighting system, cards, etc., in a compact, convenient, fabric-leather case. . . . . $36.

CHICAGO • NEW YORK • HOLLYWOOD • LONDON
Established 1907

B&H SPLICER—MODEL 136

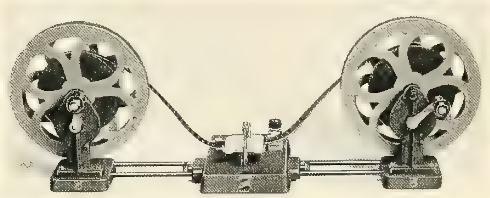
Splicer Model 136 gives the amateur the same quick and effective film splicing procedure that is offered by the B&H laboratory splicers. Enduring diagonal splices are quickly made. For 16 mm. silent or sound and 8 mm. film. Rewinders and Film Viewer may be added later. Price . . . . $12.50.

B&H SPLICER—MODEL 72-L



Splicer Model 72-L incorporates only the essentials for making durable *diagonal* splices on either 16 mm. or 8 mm. film. This simplicity permits a price that is very low, considering the fine workmanship . . $4.50.

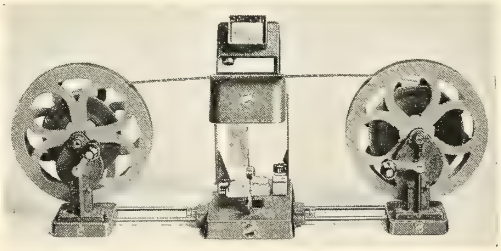
Rewinder and Splicer Model 72-M combines the 72-L Splicer with a simple but efficient geared rewinder, accommodating reels up to 400-foot capacity. Price complete . . . . $9.25.



REWINDER AND SPLICER MODEL 136

Consists of the Splicer Model 136 plus *two* rewinder units geared 4 to 1, thus providing convenient means of winding the film to and from the splicer. Film Viewer can be added later.

For reels up to 400-ft. capacity	$25.00.
For reels up to 1600-ft. capacity	$28.50.



FILM EDITOR—16 MM.

A most complete and efficient outfit, composed of the Rewinder and Splicer Model 136 (described above) plus a Film Viewer, an invaluable aid. The film frame stopped in the Viewer aperture is brilliantly cast upon a $1\frac{1}{2}$ by $1\frac{1}{16}$ inch glass screen, making it easy to find cutting places.

For reels up to 400-foot capacity	$43.00.
For reels up to 1600-foot capacity	$46.50.

Accessories
for
BELL & HOWELL
FILMO

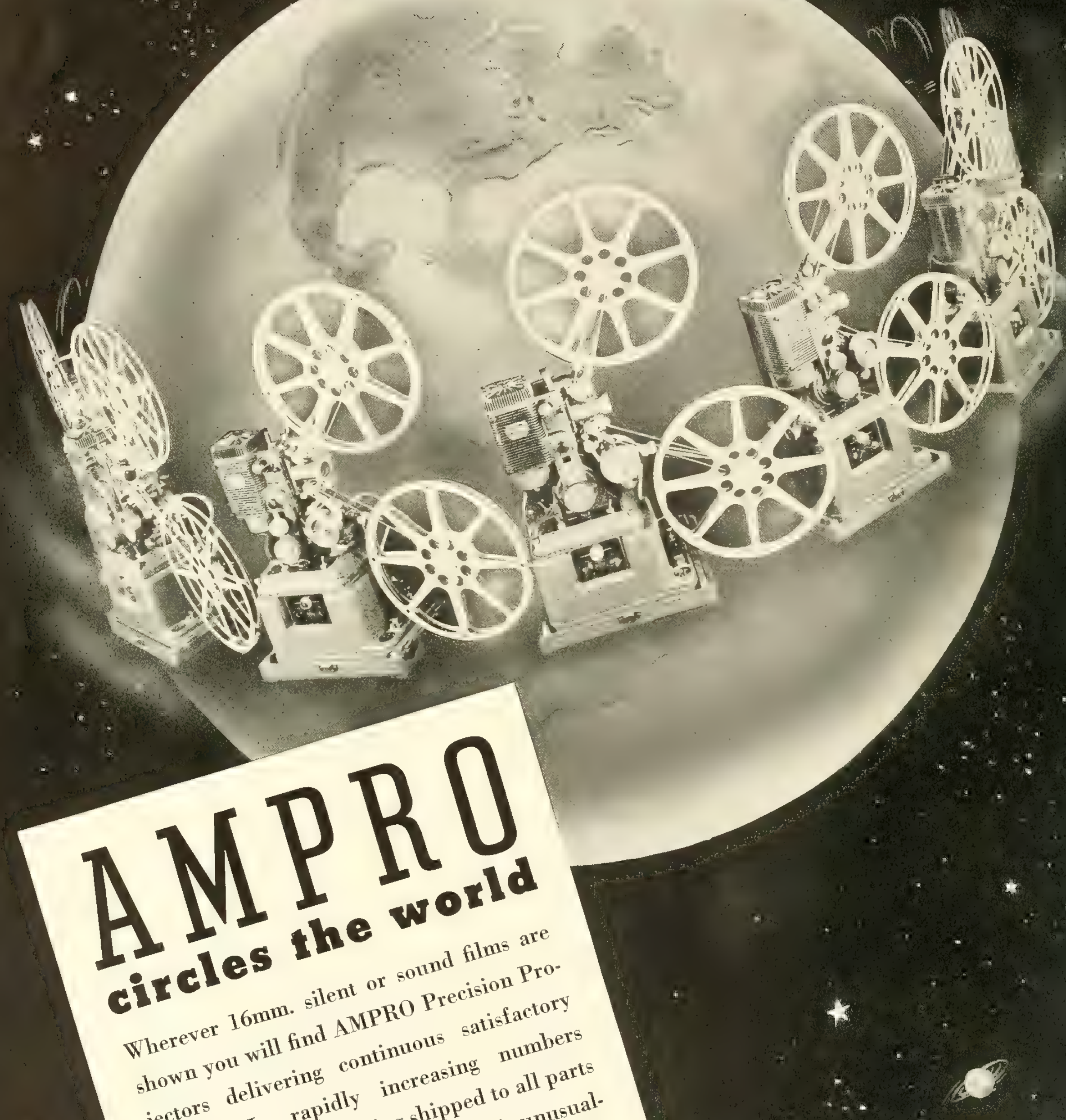
Bell & Howell Company MM12-37
1843 Larchmont Ave., Chicago, Ill.

Please mail me a copy of your complete accessory catalog.

*Name*________________________________

*Address*______________________________

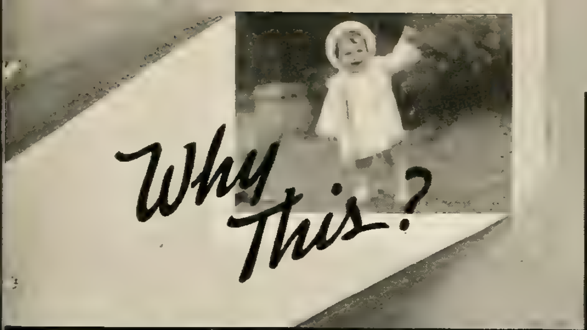
*City*____________________ *State*__________



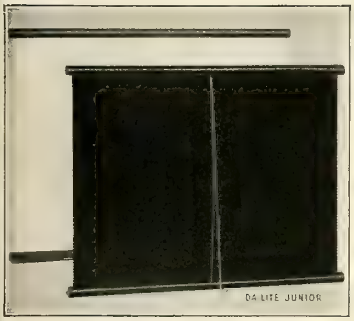
AMPRO
circles the world

Wherever 16mm. silent or sound films are shown you will find AMPRO Precision Projectors delivering continuous satisfactory service. In rapidly increasing numbers Ampro Models are being shipped to all parts of the world. The "export trade" is unusually particular. It *demands* dependable efficiency. Ampro offers that plus skillful design and numerous other advantages. The coupon below will bring full details.

Indicate on coupon the information you wish.
AMPRO CORPORATION 2839 N. Western Ave., Chicago, Ill.
M. W. Dunscombe, Ltd., BRISTOL, AMPRO SALES DEPARTMENT—5 St. Augustine's Parade, Bristol 1. England.
Please send me information on:
☐ New Ampro Model L
☐ Ampro 16mm. Silent Projectors
☐ Ampro 16mm. Sound-on-Film Projectors
☐ Ampro 16mm. Convertible Models
Name..
Address..



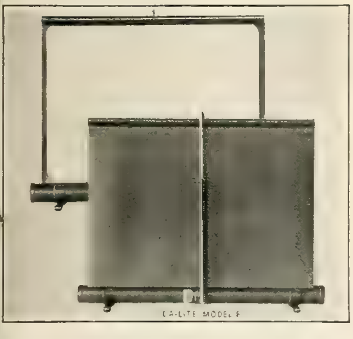
WHEN YOU CAN HAVE *This* FOR ONLY $2.50



(Left) JUNIOR MODEL. On roller with separate new type spring wire support. 4 sizes from $2.50 to $6.00.

(Below) STANDARD CHALLENGER. Tripod pivotally attached permits quick set up. Single collapsible rear support for screen. Adjustable in height. 4 sizes from $15.00 up.

DA-LITE STANDARD CHALLENGER



MODEL "F." In metal case with rubber tipped feet and single collapsible rear support. 6 sizes. From $12.00 up.

DA-LITE

REG. U. S. PAT. OFF.

The thrill of showing bright, clear pictures is within the reach of every movie maker.

The Da-Lite Junior Model has the finest light reflective surface that money can buy—yet it can be had for as little as $2.50. The above illustration will give you an idea of how much brighter a picture is on a Da-Lite glass-beaded screen than on any white surface. Millions of tiny glass beads uniformly superimposed on the screen fabric, by Da-Lite's recently improved process, reflect the maximum of light and bring out in full detail the beauty which your camera has captured and which your projector would show if given a chance.

This Christmas, give your family the perfect picture quality which only a Da-Lite glass-beaded screen can offer! Styles for every need and for every movie-maker on your list.

See Da-Lite Screens at your dealer's or mail the coupon below for literature and prices!

DA-LITE SCREENS
AND MOVIE ACCESSORIES

MAIL COUPON NOW!

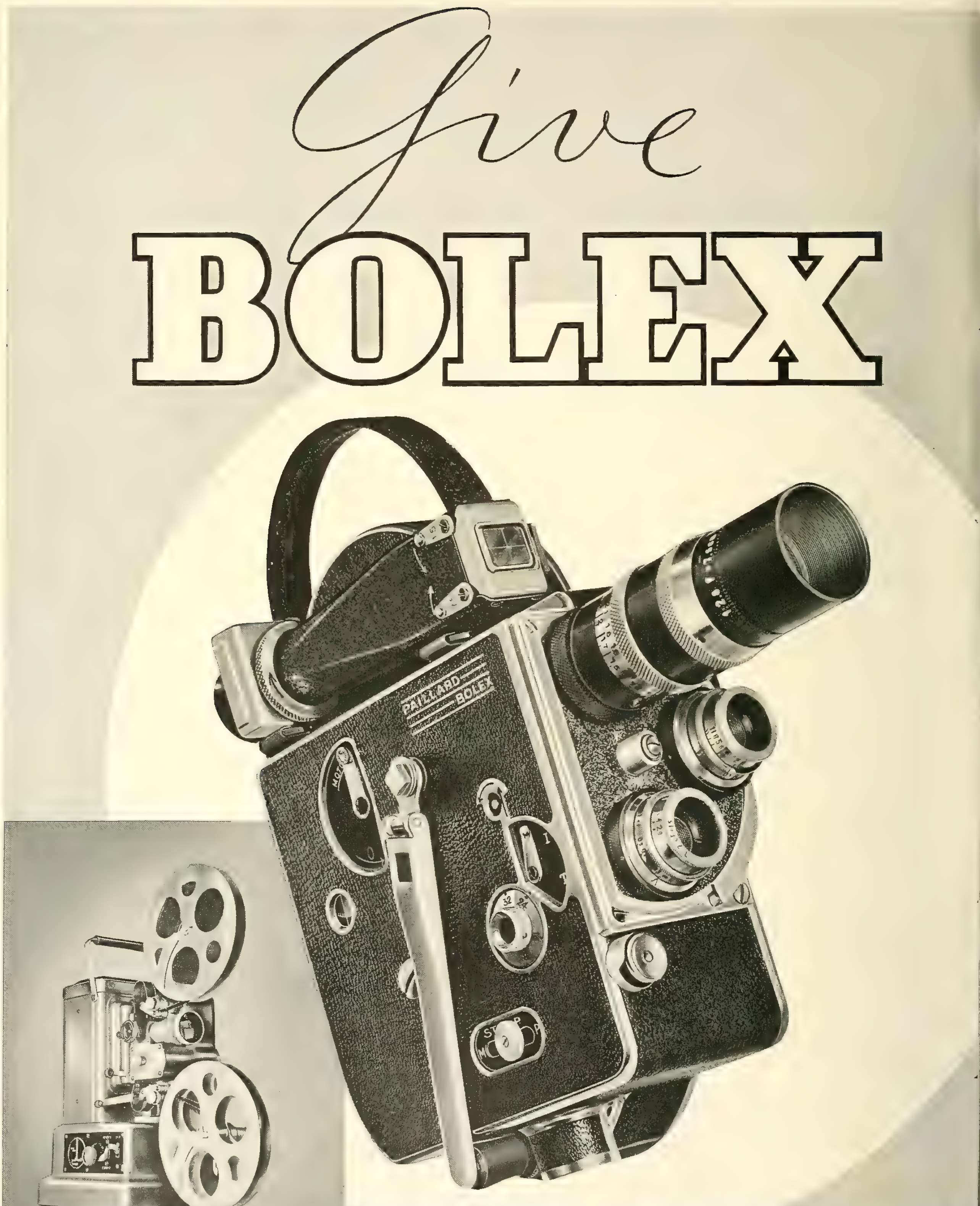
DA-LITE SCREEN CO., INC., Dept. M.M., 1237
2723 North Crawford Ave., Chicago, Ill.

Send free literature and prices on Da-Lite Screens.

Name ....

Address ....

City.. State..............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BOLEX
PAILLARD-BOLEX
AMERICAN BOLEX COMPANY Inc.

In London, Paris, Berlin, Rome, in all the civilized centers of the world, wherever a discriminating clientele insists on the best, the cinematic products of E. Paillard & Cie. of Ste. Croix, Vaud, Switzerland, are the inevitable and logical choice. BOLEX CAMERAS AND PROJECTORS for home movies are indeed regarded as the ultimate word in instruments intended for the movie maker's recreation. They represent, therefore, thoughtful gifts of permanent value and will remain a perpetual reminder of the donor whose good taste they reflect. Procured for yourself, they will prove a pleasure investment of no ordinary kind, yielding constant dividends in the form of better movies more easily obtained . . . Join the ranks of the professional amateur and learn through Bolex how lap dissolves, fades, superimpositions, animation, slow motion and other effects can become the ordinary routine of every day movie making. Price, $275.00; Genuine leather carrying case, $25.00. Bolex G-16 Projector, 16mm only, $275.00; G-816 which projects both 8mm and 16mm, $300.00. Literature sent on request.

155 EAST 44TH STREET • NEW YORK, NEW YORK

Classified advertising

■ **Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.**

■ **MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.**

10 Cents a Word **Minimum Charge, $2**

■ **Words in capitals, except first word and name, 5 cents extra.**

EQUIPMENT FOR SALE

■ BASS BARGAIN COUNTER: The camera fan is a most unhappy man always wants what the other fellow has. That's the why of these bargains. Your money back if you want it. Used or equal to new cameras, lenses and projectors: 50 ft. Risdon 16mm. camera, *f*/3.5 lens, $9.75; 50 ft. 16mm. Ensign Kinecam, with 20mm. *f*/1.5 anastigmat in focusing mount, with case, $24.50; Cine-Kodak Model K, *f* 3.5 focusing lens, with case, $45.00; Cine-Kodak Model A, *f*/1.9 lens, $49.50; Filmo 70A, Cooke *f*/3.5 lens and carrying case, $44.50; Filmo 70DA, brown finish, with 1″ Cooke *f*/1.8, 1″ Cooke *f*/3.5 and 3¾″ Cooke *f*/3.3, complete in leather case, at $255.00; Zeiss S-10 Kinamo, Carl Zeiss Tessar *f*/2.7 lens, $24.50; Victor Model 5, with 1″ Wollensak *f*/1.5 lens, focusing mount, $127.50; Victor Model 5, with 1″ *f*/3.5, 1″ *f*/1.5, 3″ *f*/3.3, $164.50; Victor Model 3, five speed, brown finish, anastigmat *f*/2.7 lens, $62.50; Zeiss Movikon with Sonnar *f*/1.5 lens and case, $345.00; Moviematic still and movie camera for 16mm. film, complete, $3.75; 1″ Cooke *f*/1.8 lens, focusing C mount, $37.50; 2″ Cooke telephoto *f*/3.5, C mount, $35.00; 3¾″ Cooke telephoto *f* 3.3, focusing C mount, $55.00; 3″ Goerz Dogmar *f*/4.5, focusing A mount, $22.50; 2″ Dallmeyer *f*/1.9 focusing C mount, $49.50; 1″ Dallmeyer *f*/0.99 lens, focusing C mount, $59.50; Wollensak cine lenses, unconditionally guaranteed: 2″ telephoto *f*/3.5, A or C mount, $22.50; 3″ telephoto *f*/3.5, A or C mount, $32.50; 1″ improved Wollensak anastigmat *f*/1.5, focusing A or C mount, $32.50; 500 watt Victor Animatophone S.O.F., complete, fine condition, $225.00; Simplex 16mm. projector, self contained, in case, $32.50; 500 watt DeFranne, self contained 16mm. projector, in case, $44.50; Bell & Howell 400 watt, Model 57, with case, $52.50; 8mm. Kodascope Model 20, $16.50; 8mm. Kodascope Model 40, $24.50; 8mm Keystone projector, at $26.50; Bell & Howell new model Character Titler writer, equal to new, $24.50; 8mm. Handbook of Cinematography at $1.00 postpaid. Bass Bargaingram of Cine Apparatus free for the asking. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago, Ill

■ SELECTED 16mm. library films in excellent condition at 20 to 60 percent discount; also bargains in equipment. J. B. HADAWAY, Swampscott, Mass.

■ SIMPLEX FADING GLASS produces the popular fade-in and fade-out effects. Complete with carrying case $2.00. Simplex Film Cleaner $3.50. ERNEST M. REYNOLDS, 165 E. 191st St., Cleveland, Ohio.

■ EDITOLA — the 16MM. PROFESSIONAL EDITING MACHINE; silent, $95.00; sound, including amplifier and speaker, $360.00 and up. EDITOLA CO., 894 Woodland Ave., Oradell, N. J.

■ CRYSTAL beaded screens; 52″ x 48″ over all, with black border, on roller; very durable canvas. Designed to give long wear. $8.00. With box, $16.00. C.O.D. Make your own box from blue print furnished. CRYSTAL GLOW, 3235 So. Springfield Ave., Chicago, Ill.

■ FULL LIST PRICE of $34.50 allowed for your Model 20 Eastman Cine-Kodak toward purchase of new streamlined Bell & Howell camera. Full list price of $39.50 allowed for your Model 40 Kodascope toward purchase of new Eastman Model 80 or Bell & Howell 8mm. projector. $12.00 and your Model 40 Kodascope will purchase new 300 watt Eastman Model 50 8mm. projector. Write for our low quotations and liberal allowances on equipment. NATIONAL CAMERA EXCHANGE. Established in 1914, 11 South Fifth St., Minneapolis, Minn.

■ 8MM. BARGAINS, slightly used or shopworn: Eastman *f*/1.9 with case, $48.00; Cine Nizo Model SO, *f*/2.8, $38.00; Model E, 3 finder, any speed 8-64, Leitz Hektar *f*/1.5, $125.00; Ditmar *f*/2.5 with case, $48.00; with *f*/1.8, $75.00; Ditmar 8 and 16mm. projector, 500 or 750 watt, with case, $165.00. HANS UNFRIED, 20 Camp St., Buffalo, N. Y.

■ GOOD USED EQUIPMENT. CAMERAS: DeVry 35mm. portable with 1″ *f*/3.5 lens and 4″ *f*/4.5, with case, $75.00; B. & H. 70, *f*/3.5 lens and special Sesame case, $55.00; Simplex Pockette *f*/1.9, $85.00; Eastman B *f*/1.9, $47.50. PROJECTORS: Kodascope A, 300 w., $25.00; DeVry Model D, 250 w., $35.00; DeVry 35mm. super 1000 w., $50.00; Ampro s.o.f. Model S, 750 w., 15 w. ampl., with canvas case, complete, $400.00. METROPOLITAN MOTION PICTURE CO., Fisher Bldg., Detroit, Mich.

Here's a summary of what membership in the Amateur Cinema League *will bring you—*

● **MOVIE MAKERS . . . Membership includes a subscription to MOVIE MAKERS monthly, which covers every phase of amateur and practical filming. Each month there are articles for the beginner as well as for the experienced movie maker.**

● **MOVIE MAKERS keeps you abreast of every new development in methods and equipment.**

● **Technical consulting service . . . Any League member can put his movie making problems up to the technical consultant, and he will receive prompt, detailed service. Advice is offered on all questions involved in the technique of filming, simple or complex.**

● **Continuity and film planning service . . . The continuity consultant will aid you in planning specific films by offering you continuity and treatment suggestions, ideas on editing and title wordings.**

● **Club service . . . Those who wish to organize a club—either for the production of films or for the interchange of ideas between cameramen—will obtain full aid.**

● **Film review service . . . You may send any films you like to the League for criticism and review by the consultants.**

● **Booklets and service sheets . . . These are available to all members. Booklets are sent automatically, as published, to those members who request them. Booklets now current are:**

- Cine travel plans—32 pages
- Color filming—26 pages illustrated
- Scenarios ready to film—32 pages
- Titling technique—32 pages

● **Equipment service . . . The League aids members in locating new equipment, in making out filming itineraries and equipment lists.**

● **Making Better Movies . . . A 241 page illustrated handbook on the basic principles of movie making. Written in clear, non technical language, this book gives directions for every step in filming.**

● **Film Exchange . . . As a member, you may list your films for temporary loan among other members and you will receive in return a list of films offered by other members.**

$5 a Year

AMATEUR CINEMA LEAGUE, INC.
420 Lexington Av., New York, N. Y.

■ AMATEUR and professional still and movie cameras and equipment, titles, editing. Write IRVING BROWNING, The Camera-Mart, Inc., 110 W. 40th St., New York City.

■ VICTOR No. 5, turret head camera, brand new, bargain; film reverse, critical focuser features; suitable gift. PRIVATE OWNER, 1711 Riverside, Muncie, Ind.

■ CAMERAS, projectors, accessories; 16mm.-8mm.; Victor, Keystone; sound projectors; reel cases. RIEDEL FILM SERVICE, 2221 W. 67th St., Cleveland, Ohio.

■ XMAS bargains, new and used cameras, projectors, films; state what you want. Trades accepted; we buy anything. ROBERT BLOCK, 154 E. 47th St., New York.

■ ENSIGN, like new, *f*/1.5, case, $70.00; Filmo, *f*/3.5, $32.50; all makes cameras, projectors, photographic equipment. CAMERA MART, Inc., 110 W. 40th St., New York.

■ FOR a limited time, we will allow full list price for your camera if a Bantam, Duo, Perle, Dollina, Super Ikomat or other well known make, toward Leica G or Contax II or III with *f*/2 or *f*/1.5 lenses. Write for allowances for your present camera equipment. NATIONAL CAMERA EXCHANGE, Established in 1914, 11 S. Fifth St., Minneapolis, Minn.

■ SEE our list of specials of used movie equipment on page 627. WILLOUGHBYS, 110 W. 32nd St., New York City.

EQUIPMENT WANTED

■ WANTED: 16mm. Library films, silent, any quantity, lenses, etc. J. B. HADAWAY, Swampscott, Mass.

FILMS FOR RENTAL OR SALE

■ 16MM. FILMS for sale, rent, exchange; all latest subjects including "American Legion Parade," "War in China," "Hindenburg Disaster" and others. Complete rental library; films rented everywhere. Free illustrated catalog (with sample film 10c). GARDEN CAMERA EXCHANGE, 317 W. 50th St., New York.

■ LOOK: "The World's Greatest Passion Play"; 16mm. 7½ reels; sound and dialogue or silent; superior to Oberammergau play; purchase or rent. Write HEMENWAY FILM CO., 37 Church St., Boston, Mass.

■ 8mm. - 16mm. RENTAL AND SALE: Xmas Story, cartoons, comedies, features. Cine equipment, large discounts; enclose stamp, free catalog. ABBE FILMS, 3 W. 29th St., New York City.

FILMS FOR EXCHANGE

■ EXCHANGE—OUR HIGH GRADE 16mm. silent subjects will be given for your high grade 16mm. subjects, $1.00 per 400′ reel. Our SOUND ON FILM features and shorts are for rent, exchange and sale. Catalogues available. CINE CLASSIC LIBRARY, 1041 Jefferson Ave., Brooklyn, N. Y.

■ 250 16MM. Talkie films, features and shorts; sale or exchange at new low prices; send us your films for exchange or sale. SAMSON'S, 35 Portland St., Providence, R. I.

TRADING OFFERS

■ SHOTGUNS, RIFLES, TARGET PISTOLS and other good firearms accepted in trade at liberal allowances on Leicas, Contaxes, Graflexes, Eastman motion picture cameras and projectors, Weston meters, and other photographic equipment, motion picture and still. Authorized dealers for every leading manufacturer including Eastman, Zeiss, Leitz, Bell & Howell, Argus, Ampro, Keystone, Da-Lite Screens, etc. All photographic equipment bought, sold and exchanged. Write for quotations on any new or used cameras, projectors or accessories. NATIONAL CAMERA EXCHANGE. Established in 1914, 11 South Fifth St., Minneapolis, Minn.

MISCELLANEOUS

■ COMPLETE printing outfit for movie titles: presses, type, ink, paper and supplies. Write for details. KELSEY COMPANY, D-50, Meriden, Conn.

■ PRINTED titles (16mm.), eight words or less, 20c; each additional word, 3c. Sample and artistic "The End" title (complete) 10c. MIDWEST, 1024 Quincy, Topeka, Kans.

■ MOVIE Maker's Library - "Movie Making Made Easy", 50c; "Home Movie Gadgets Any Amateur Can Make", 75c; "How to Make Money With Movie Outfit", 15c; "Camera Trails Through Southwest", 75c. Ideal Christmas gifts for friends. MOORFIELD-SHANNON, Nutley, N. J.

SUPER 16MM EFFICIENCY

FOR BIG OR *little* SOUND MOVIE PROJECTION JOBS

VICTOR
MODEL
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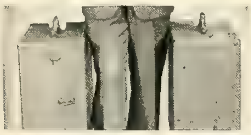
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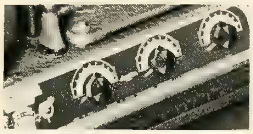
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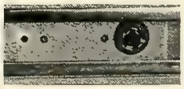

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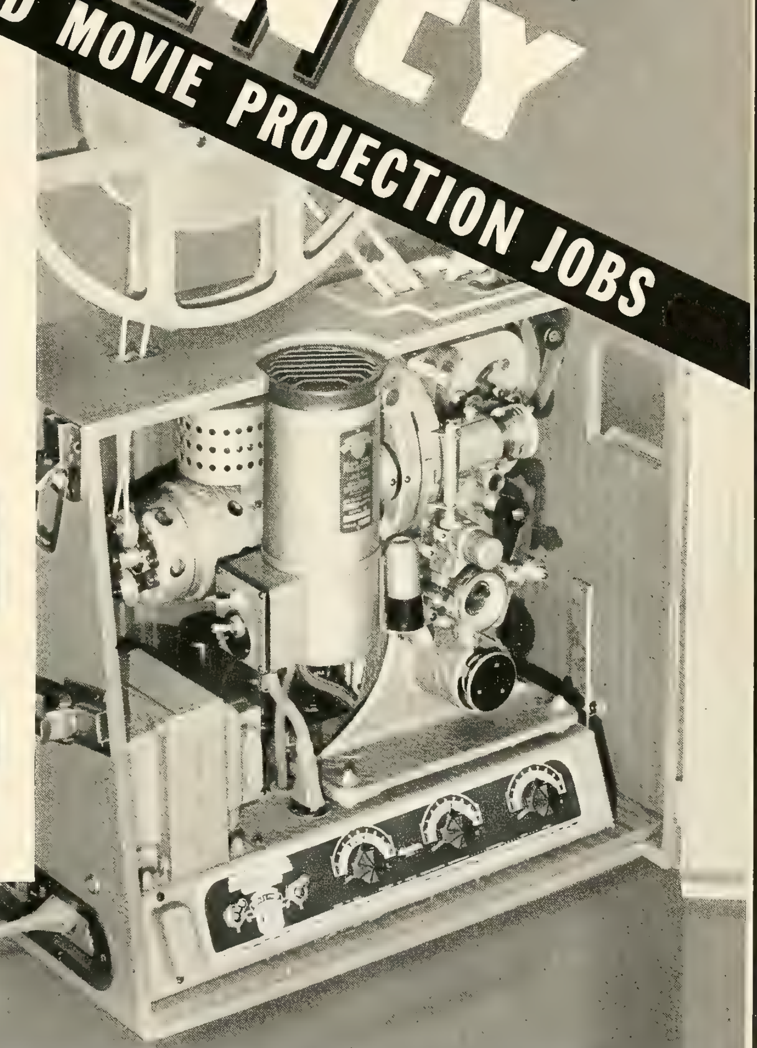

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NEW YORK CITY, LOS ANGELES

ANNUAL INDEX

Volume 12, 1937

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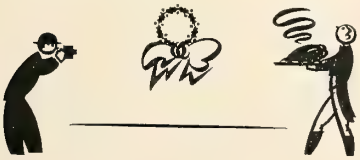
Free films

■ *To borrow the films listed in this department, simply send in your name and address to Amateur Cinema League, Inc., 420 Lexington Ave., New York City, specifying the* TITLES *of the films desired. When films are limited to groups, the type and approximate size of the audience must be given. Films are loaned free except for postage. All transactions regarding booking dates and shipping arrangements are effected between distributor and applicant after the League has forwarded name and address of applicant to distributor. Please do not request a list of films from which to make a selection, as no list is available. Any one in the United States may apply for films reviewed, as this service is not limited to League members. However, these films are not available outside the United States.*

■ Showing the modern and easy method of making homemade bread, *Let's Be Modern* is a one reel film produced by the Northwestern Yeast Company. The picture opens by contrasting the old fashioned home with that of today and then continues by illustrating the five simple steps of modern bread making which eliminate the hard work of kneading the dough. This movie is in both silent and sound form and in either 16mm. or 35mm. size.

■ *Home from the Seven Seas* depicts the activities of a sailor on board the Grace Liner, *Santa Rosa*, as it makes its way through the Panama Canal and up the East Coast to the New York harbor. Then the scene shifts to the Seamen's Church Institute and pictures the sailors' interesting life among the various activities offered by the Institute to seamen while ashore. Photographed by Captain R. Stuart Murray, ACL, and George Marrin, this 16mm. silent film is available to groups of 100.



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Closeups—What filmers are doing

Well, it was a grand and glorious scrap! Next year, if the Ten Best competition gets any keener, to reach a decision, we may have to screen all of the leading entries a half dozen times for each judge. We're mighty proud of those Ten Best top notchers. We're proud of the additional eleven which won high praise with Honorable Mention. But we are really just as proud of those scores of other candidates which didn't place—those able, effective pictures which played such an important part in the creation of the fine spirit of the selection and the maintenance of its high basic standards. These films were topped only by work of amazing excellence. Here, we want to honor at least a few of these pictures and their makers.

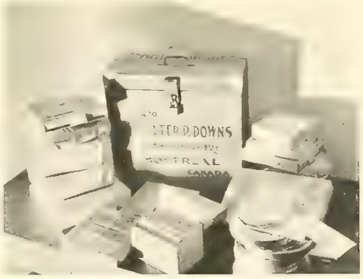
In this roll call, first mention must be given to the Hartford Cinema Club, which rallied so gallantly in memory of Hiram Percy Maxim. From this group, whose founder and first president was that great and stimulating hobbyist, came no less than six entries in the Ten Best contest, submitted modestly and gladly in memory of their friend and fellow member. Good pictures all, they were *Ringling's Back Yard*, by William Goeben, ACL; *A Christmas Fantasy*, by Walter O. Eitel, ACL; *Isles of Enchantment*, by W. R. C. Corson, ACL; *Crater Lake and Logan Pass*, by J. E. Fuller; *Dude Ranching in the Big Horns*, by M. T. Hazen; *Tarpon Fishing*, by O. P. Schiller.

In Missouri, the Jefferson City Cinema Club was another group which called out its members in support of the Ten Best selection and to do honor to this first presentation of the Maxim Award. From this club, just a year in activity, came three entries of interest and ability: *Soliloquy*, by E. P. Burch, ACL; *Super Full Dress*, by John C. Scruggs; *Kitchen Capers*, by George Leonard, ACL. With the first one, Mr. Burch sent records as well—Gershwin's *Rhapsody in Blue*—which the film was designed to interpret in visual terms.

From around New York City came three fine films, each of them the work of a former place winner. *Acadia in Maine*, a two reel, 16mm. vacation study by Frank Gunnell, ACL, presented sequences of color as lovely as one could care to see but suffered from a lack of lead titles which failed to arrive before the deadline; *Yosemite*, 8mm. Kodachrome by Walter Mills, ACL, delighted the judges with countless charming compositions and a good job of post production planning; *Bonnie Oaks*, two reels of 16mm. vacation color by Louis W. Bleser, ACL, pleased its audience with a neat continuity scheme which brought into the film those persons left at home as well as those away on holiday.

Although color film seemed to predominate among this year's entries, there were still a number who chose pleasingly to work in black and white. William G. Hahn, ACL, out in the Philippines, was one, with his interesting two reel study of native life, called *Terrace Land*. From Chicago came *Transportation*, a lively one reel record of that subject, by Lloyd G. Miller, ACL; John J. Klaber, ACL, presented sections of New York in *Pushcart City*, an imaginative document of this passing trade; fishing for "muskies" gave A. G. Stolte, of Des Moines, a chance for the fine film title, *Hunting Tigers*, while R. S. Stissel, ACL, of Williamson, W. Va., pictured the *Daily News* of his city in three reels of monochrome.

In the matter of pure volume, E. P. Hunt, ACL, of Palo Alto, Calif., took top honors with his two entires: *Pueblo Indians of the Southwest*, running 1600 feet of 16mm. color and monochrome, and *In the Land of the Navajo*, running 2000 feet of 16mm. color. Philip Medicus, ACL, of New York City, was "up in the money" of the distance derby with his *Flowers of the World*, 1200 feet of 16mm. Kodachrome, while Hugh E. Geyer, ACL, of the Bronx, took 600 feet of 8mm. color to tell the ambitious story of *Cub Reporter*, a newspaper, G Man melodrama. On the other hand, Chester Glassley, ACL, in Dallas, Texas, used four reels of 8mm. film in presenting his three good subjects: *A Quick Trip to San Antonio*, 200 feet of color; *Horse Op'ry*, 200 feet of black and white; *Mountain Time*, 400 feet of Kodachrome, well planned and crisply edited.



A day's delivery of entries for the Ten Best selection

Richard H. Lyford, ACL, of Seattle, producer of last year's award winner, *The Scalpel*, was again among those present, this time with a 300 foot, 16mm. monochrome drama, *In Search of Adventure*. Besides playing five of the film's six rôles himself, Mr. Lyford planned all its shots and made up its titles all within forty eight hours. This mad rush, he explained, was occasioned by his inability to complete an intended three reel thriller about the end of the world. It seems that the script called for two wars, an earthquake, a flood, a snowstorm, a train wreck, three airplane crashes and an H. G. Wellsian city of the future being blasted to ruins. These could not be contrived in time.

One sees plenty of fine Kodachrome, both 8mm. and 16mm., taken outdoors on Broadway at night, but it remained for Charles R. McLendon, ACL, and William W. Morris, ACL, to show us what went on behind the bright lights. This, in *Broadway Nights*, is exactly what they have done, with 800 feet of amazing interior Kodachrome which take one from the "Met" to Minsky's and from ice carnivals to the French Casino. Amateur films, especially in the difficult medium of interior color, have seldom recorded anything more exciting and beautiful than the effortless grace of Sonja Henie in her repertory of ice dances.

From among the many beautiful productions which did place in the Ten Best and Honorable Mention categories of the selection, we gathered the following incidental information which may interest you: *Richmond Under Three Flags*, by Waldo E. Austin, ACL, was his first industrial venture but won through to Ten Best . . . The Messrs. Orr and Bloomer, coproducers of *Behind the Dial*, worked more than a year in compiling its one reel of finished film . . . *Notoriety*, the delightful three reel comedy from the Rockville Cinema Club, is that group's fifth feature length production.

The grand old Indian who revived a nearly forgotten craft for Dr. Alexander Leighton, ACL, in *Porpoise Oil*, was Matthew Pictou, one time champion hunter of the Micmac Indians. His young companion in the film was Joseph Lewis, first canoeman of the present Nova Scotian champion guides' team . . . Walter P. Downs, ACL, took over the "most impressive container for his film" championship (initiated last year by J. Kinney Moore, ACL,) with a padlocked, velvet lined box holding both film and records.

The sympathy of all League members goes out to John V. Hansen, ACL, of the League's Board of Directors, who was called home from Europe in mid October by the sudden death of his wife in New York City. Mrs. Hansen was the original inspiration for her husband's interest in cinematography and shared his keen delight in color filming. The League was officially represented at funeral services for Mrs. Hansen.

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420 LEXINGTON AVE., NEW YORK CITY, U.S.A.

From the President

IT IS good to continue the pleasant custom, established by our Founder, which enables the senior officer of the Amateur Cinema League to send his greetings to the membership in each December Movie Makers.

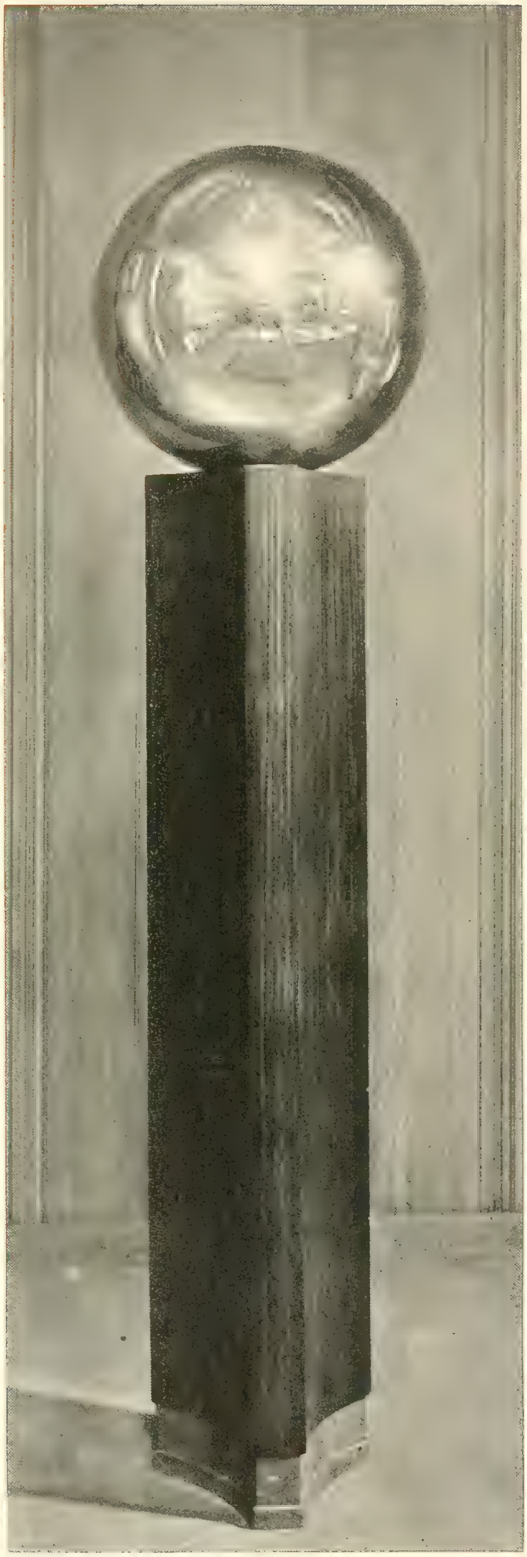
The Christmas season is one at which, traditionally, men of good will wish well to each other; in it, the ancient values of the home are given fresh emphasis; old things are new again and work a familiar, yet ever welcome, magic. To the Amateur Cinema League, December is a special anniversary month, because in 1926 appeared the first number of this magazine.

Is all well with the League and with the newest form of expression to which it is dedicated? So far as the League is concerned, 1937 has been a year of remarkable progress. Our membership has increased thirty five percent since the end of November of last year, which is clear proof that what we offer is held to have real worth. It is equally clear that everywhere people have turned to personal movies as an increasingly important tool of living. The requests for service in planning films and in reviewing them indicate that a motion picture camera, in the hands of an individual, is put to such a wide variety of uses that it is nothing less than a universal purpose machine. It contributes to the enrichment of family life; it is an absorbing recreation; it aids the processes of business; it persuades and it warns; it is a servant of science, including the science of healing; it is a means of human education, both formal and informal; it ministers to religion.

All this is to me, and I am sure it is also to you, a source of profound satisfaction. Our League, founded realistically about a recreation by those who believed it would achieve wider usefulness, has reached those hoped for broader fields with no loss to the warm human touches that will always typify home movies for us all. We are very clearly an educational institution which must be conscious of its responsibilities in teaching, but, like the great old colleges of the world, the League has a heart and a spirit, to which it remains faithful.

Like many of the best things in life, the League does not readily fit into any neat category and it is, to each of us, what we ask from it. It should be our concern, as partners in this common enterprise of service, that the association which we have built shall never become channeled and circumscribed, turning a deaf ear to unusual demands and resting on past accomplishment when new opportunities lie at hand. We want no regimentation of thought or of action. We should remember that personal cinematography is new, flexible, vital and that it will go into more and more new fields with the passing years. The League will, we hope, lead in these discoveries; at worst, it must follow them easily. It can never rest content, static, with a closed mind.

This central thought I leave with you on our anniversary. We are the established pioneers of a new medium. Let us never find any place so pleasant, in our journey into the field of movie making, that we want to remain there forever. The pioneer never stops.



Charles J. Carbonaro, ACL

THE Hiram Percy Maxim Memorial, set up in the offices of the Amateur Cinema League in honor of our Founder. On the silver ball will be engraved the names of each year's winner of the Hiram Percy Maxim Memorial Award, given by his children, Percy Maxim Lee and Hiram Hamilton Maxim.

THE TEN BEST AND THE MAXIM MEMORIAL AWARD

As chosen by the editorial staff of Movie Makers

THE eighth annual selection of Movie Makers Ten Best, for the year 1937, is enriched for the first time by the initial grant of the Hiram Percy Maxim Memorial Award, established early this year by Percy Maxim Lee, ACL, and Hiram Hamilton Maxim, ACL, the daughter and son of the League's Founder and Pioneer President. This award has been given to the film placing, among the seven General Class pictures chosen this year by the staff of Movie Makers in the Ten Best category, as the best compared to its six other companions. The award was determined by the staff of this magazine.

As before, the 1937 Ten Best selection is divided into two classes, a general and a special, the latter limited to those films for making which the competitor received compensation from a client at any time prior to the competition's close, which was October 15, 1937. Seven places were alloted this year to the General Class and three to the Special Class. Following previous custom, Honorable Mentions have been awarded, ten in the General Class and one in the Special Class.

The winner of the first Hiram Percy Maxim Memorial Award receives from the donors a check for one hundred dollars and from the Amateur Cinema League a replica of the physical memorial now installed at League headquarters, a photograph of which is on the opposite page. His name will also initiate the honor roll to be engraved on the memorial, where the annual award holders will be listed.

First in the 1937 listing, Movie Makers is proud to present a category with but one single film:

THE HIRAM PERCY MAXIM MEMORIAL AWARD FOR 1937

Western Holiday, 2500 feet, 16mm. Kodachrome, with musical and sound effect scoring for double turntable presentation, by Hamilton H. Jones, ACL, of Buffalo, N. Y.

Next are offered the Ten Best Non Theatrical Films of 1937, as chosen by the staff of this magazine, listed alphabetically, by subjects, in the two classes:

GENERAL CLASS

The Birth of St. Mary's, 1050 feet, 16mm., Kodachrome, with musical scoring for double turntable presentation, by Robert F. Gowen, ACL, of Ossining, N. Y.

Complete Operative and Prosthetic Technic for Porcelain Jacket Crown Restorations, 2400 feet, 16mm., Kodachrome, by Dr. Milton Cohen, ACL, of New York City.

The Least of These, 800 feet, 16mm., Kodachrome, by Ripley W. Bugbee, ACL, of Pitman, N. J.

Little Sherlock, 300 feet, 16mm., black and white, by Charles J. Carbonaro, ACL, of New York City.

Mount Zao, 350 feet, 16mm., black and white, by Khoji Tsukamoto, of Tokyo, Japan.

Primitive Patzcuaro, 800 feet, 16mm., Kodachrome, by Ralph E. Gray, ACL, of Mexico City, Mexico.

Western Holiday, previously particularized.

SPECIAL CLASS

In From The Sea, 1200 feet, 16mm., black and white, sound on film, by Fenno Jacobs, ACL, of New York City.

Moulage For Masks, 300 feet, 16mm., Kodachrome, by Dr. James E. Bliss, ACL, of the Cinema Laboratory of Western Reserve University, Cleveland, Ohio.

Richmond Under Three Flags, 600 feet, 16mm., Kodachrome, by Waldo E. Austin, ACL, of Richmond, Va.

The Honorable Mentions follow, also listed alphabetically in the two classes:

GENERAL CLASS

Beach Holiday, 250 feet, 8mm., Kodachrome, by Raymond O'Connell, ACL, of Oakland, Calif.

Behind the Dial, 400 feet, 16mm., black and white, by Robert C. Orr, jr., ACL, and Kenneth Bloomer, both of Mount Kisco, N. Y.

Ducky 'n Busty, 400 feet, 16mm., Kodachrome, by Emile Gallet, ACL, of New York City.

Glimpses of a Canoe Trip, 400 feet, 16mm., black and white and Kodachrome, by F. R. Crawley, ACL, of Ottawa, Canada.

Notoriety, 1200 feet, 16mm., black and white, by the Rockville Cinema Club, of Rockville Centre, Long Island, N. Y.

Number Three Arrives, 300 feet, 16mm., black and white, by John Martin, ACL, of Leek, England.

Porpoise Oil, 500 feet, 16mm., Kodachrome, by Dr. Alexander H. Leighton, ACL, of Baltimore, Md.

Saga of the St. Lawrence, 600 feet, 16mm., Kodachrome, with musical and sound effect scoring for double turntable presentation, by Walter P. Downs, ACL, of Westmount, Canada.

Under Your Own Power, 400 feet, 16mm., Kodachrome, by Sidney Moritz, ACL, of New York City.

Vieille France, 200 feet, 8mm., black and white, by Luc Fauvel, a French movie maker, now a student at Cambridge University, England.

SPECIAL CLASS

Pomfret Today, 1200 feet, 16mm., Kodachrome, by the T. W. Willard Motion Picture Company, of New York City.

Among the makers of these twenty one films included in the Ten Best and the Honorable Mention groupings are two organizations, which have members who are also members of the Amateur Cinema League. One of these is a motion picture

"Western Holiday"
Hamilton H. Jones, ACL

"The Birth of St. Mary's"
Robert F. Gowen, ACL

Film of dental technique
Dr. Milton Cohen, ACL

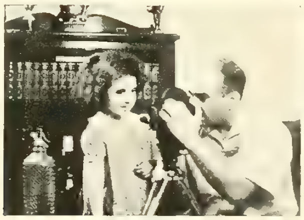
"The Least of These"
Ripley W. Bugbee, ACL

club. Three of the individual filmers of the selected pictures are not League members. All other individuals whose films were chosen have League memberships.

Countries represented in the selection are the United States, with fifteen films; Canada, with two; England, France, Japan and Mexico, with one each. The Mexican place winner was made by a citizen of the United States, resident in that republic. Of the States of the United States, New York is represented by ten; California, Maryland, New Jersey, Ohio and Virginia by one each. In cities, New York City leads with six, all others having one each.

Of the General Class, both Ten Best and Honorable Mention, there are five films of the documentary record type; four of the travel scenic type; two of the family record type; two scientific films; two photoplays; one animated cartoon and one historical chronicle. Of the Special Class, Ten Best and Honorable Mention, all were of the publicity type.

Detailed reviews are presented in the following paragraphs.


"Little Sherlock"
Charles J. Carbonaro, ACL

"Mount Zao"
Khoji Tsukamoto

"Primitive Patzcuaro"
Ralph E. Gray, ACL

"In From The Sea"
Fenno Jacobs, ACL

In selecting the first film to be honored with the Hiram Percy Maxim Memorial Award, the staff of this magazine faced a nice problem in esthetic judgment. To be classed as one of the Ten Best by MOVIE MAKERS, it goes without saying that a motion picture must have cinematic competence, clear continuity and carefully chosen subject matter. In addition to these basic requirements, Ten Best films must have those outstanding technical qualities, either in the manipulation of equipment or in the flow of continuity, that lift them above the general high level of the filming done by amateurs who are serious workers.

It seemed to the jury of selection that a film to be singled out from seven in the General Class of the Ten Best must have, as a justification for its preeminent placement, what might be called cinematic thrills, by which is meant those sequences in which competence becomes artistry and technique rises to inspiration. Any movie maker will recognize them at once, even if he, somewhat ungenerously at times, credits them to pure luck.

"Moulage For Masks"
Dr. James E. Bliss, ACL

"Richmond Under Three Flags"
Waldo E. Austin, ACL

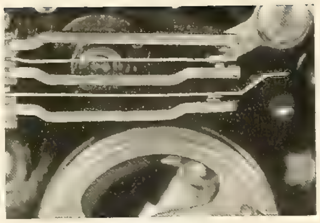
Western Holiday offered one of those thrills in the sequence of sunrise on Mount Robson. Here Kodachrome caught, with what seemed magic, the first rosy glow on the cold, blue snow, which the continuity of photographic motion permitted to increase, to blossom and, finally, to blaze into a chromatic crown of jewels. To see this on the screen is to enjoy a rare experience. Hamilton H. Jones, in the highly intelligent cutting of his train sequences, gave the student of continuity another of these thrills. Those who are charmed by double turntable accompaniment will recognize the perfection with which an almost impossibly difficult feat of lip synchronization with record scoring has been handled.

These are some of the higher spots in a film of unusually high general average. Mr. Jones is a Kodachrome movie maker of proved ability, who has made editing a special art. The film chosen for the first Hiram Percy Maxim Memorial Award will be used by Mr. Jones in his work as a lecturer on the vacation advantages of the Dominion of Canada, although it was made as his own enterprise, entirely at his own expense and not for compensation from a client. It is a part of his professional equipment.

Briefly reviewed, *Western Holiday* carries the audience, via Canadian National Railways, from Victoria, Canada's most westerly metropolis, across the Rocky Mountains back to the Eastern Seaboard. Beginning with city views in Victoria and Vancouver, with strikingly colorful parades of the famous Canadian Mounted Police, we visit tourist centers and make trail trips from them. The camera goes into the interior of a glacier, it finds mountain goats and sheep, it clambers over the Continental Divide on horseback. All through the trip, it studies the progress of trains, weaving in and out of tunnels and over bridges. In his personal presentations of this film, Mr. Jones manipulates effects, such as whistles, bells, train noises and other oddments, with something approaching wizardry. In the face of competition of the highest order, *Western Holiday* is its own justification of preferment.

The Birth of St. Mary's, by Robert F. Gowen, is a deeply moving and well nigh incredible accomplishment in amateur film production. Described as a chronicle in retrospect by the church that it pictures, the film moves bravely into the treacherous domain of costume drama and emerges triumphant. To recreate the gracious life of another day, to catch the

"Beach Holiday"
Raymond O'Connell, ACL



"Behind the Dial"
Robert C. Orr, jr., ACL,
and Kenneth Bloomer

feeling of its clothes and the flavor of its customs, to stage all of this against settings not only dramatically sound but full of beauty as well—such were but part of the problems of the producer. Perhaps greatest of all was the task of carrying on each step of this work with the willing, but often wilting, help of an entire community, the accomplishment, through infinite patience, of holding this group together for an entire year. Mr. Gowen has done it all superbly well. To this triumph of teamwork he has added sensitive direction, finished acting by his players and genuinely first rank color photography of largely interior setting. A double turntable musical score, carefully selected for historical accuracy, accompanies the production. *The Birth of St. Mary's* is a loving and lovely testimony, destined to increase steadily in stature as it becomes itself a part of the past.

It is probably safe to say that nowhere in the world has been made a dental picture more perfect in detail than *Complete Operative and Prosthetic Technic for Porcelain Jacket Crown Restorations.* Dr. Milton Cohen has portrayed this highly intricate and skilled dental project in superb Kodachrome closeups. Not only do the ultra close shots of the work in the oral cavity achieve great fidelity as to color, but also the many operations in the dental laboratory are filmed with equal expertness. Certain steps in the procedure are portrayed by the use of heroic sized models, and these scenes were smoothly integrated with the scenes taken in the mouth of the living model. Although treating of a subject necessarily highly technical in nature, the titles were so well written that they made the film clear to a layman. The picture is distinguished by even exposure, sharp focus, good lighting and excellent camera angles. It is interesting to note that Dr. Cohen not only made the picture but also did all the work shown in it.

"Ducky 'n Busty"
Emile Gallet, ACL

"Glimpses of a Canoe Trip"
F. R. Crawley, ACL

"Notoriety"
Rockville Cinema Club

"Number Three Arrives"
John Martin, ACL

The Least of These handles a difficult subject in a way which promotes the cinematic medium to a high position as a sympathetic interpreter of the afflicted. Ripley W. Bugbee has presented a fine understanding of the problem of those whose minds are crippled and has given a clear cinematic exposition of the humane methods used in one institution to bring to these persons, young and old, a productive happiness. The film opens with a historical presentation of the problem of feeblemindedness, in a sequence which is smooth and effectively handled in costuming and direction as well as in photographic technique. Passing on to modern times, the work of a present day institution is shown in all its aspects. The handling of the color medium is exceedingly well done, particularly in those ordinarily difficult shots of interior activities. The closeup work, showing details of the manual operations involved in craftsmanship, is unusual in quality. Well chosen angle shots add variety to the film, which is expertly titled in the Kodachrome medium.

Already well in the forefront of contemporary photoplay producers, Charles J. Carbonaro has taken a marked step onward in his current comedy, *Little Sherlock.* Simply planned yet smoothly integrated, this new production tells a delightful tale of the precocious daughter of a photographer, who was always "helping" father. How, during a surprise robbery of their home, she records the crux of the event with Daddy's amateur movie camera provides a dénouement which is both satisfying and successful. In *Little Sherlock,* Mr. Carbonaro has more than maintained the suave lighting and impeccable technical standards for which his work is known; he now wins new honors with a display of genuine talent for light comedy direction. To both of these credits must be added praise for his own acting of the busy cameraman and for the portrayal of the eager apprentice by his own daughter, Alice.

A down mountain ski run, etched against a filtered sky and set in a world of fantastic snow shapes and incredible beauty, is the theme of *Mount Zao,* which was filmed on the Japanese mountain of that name. Khoji Tsukamoto has mastered the technique of back lighting the dramatic turns, stems and jumps of a down mountain run so that they are framed against luminous clouds of powdered snow. The ski runners are always preceded by an ubiquitous cameraman who has invariably chosen the most effective angle for each scene of his closely knit sequences. The result is as smooth a picture of skiing as the screen has seen. In sequencing, editing and the nuances of tempo, this film is near

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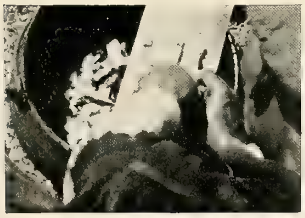
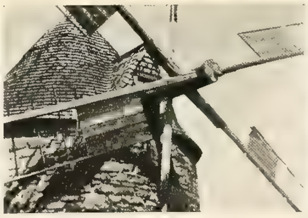


"Porpoise Oil"
Dr. Alexander H. Leighton, ACL



"Saga of the St. Lawrence"
Walter P. Downs, ACL

"Under Your Own Power"
Sidney Moritz, ACL

"Pomfret Today"
T. W. Willard Motion Picture Co.

MEANDERING LIGHT

FRANCES CHRISTESON, ACL

Possibilities of novel cine effects outlined

LIGHT is life to the motion picture.

We take this pretty much for granted and call upon the various sources of light to meet our photographic requirements. We concern ourselves usually, however, with the amount of light, with the position of light and with the quality of light. Seldom do we give consideration to the possibility of the movement of light.

This possibility became the basis of our plans, however, when we first began to think about the material that was to be portrayed in our picture, *Architecture and Fine Arts*. This film was to suggest some of the work done in the College of Architecture and Fine Arts at the University of Southern California. Although the subject matter was static, we wanted to make a moving picture of it.

Our desire may seem incongruous and inconsistent, but animate light, moving, meandering, mobile light did the trick for us by bridging the gap—endowing the material with a suggestion of life. With it, we made objects essentially unsuited to movies into subjects fit for our medium.

The film, *Architecture and Fine Arts*, is not intended to be a catalog of the courses offered in this department at the University, but rather to introduce some of the activities in such a way that anybody interested will immediately send for a catalog. It really didn't start out to be propaganda (in a nice way, of course), but it evolved into that. It began as an experiment in depicting architectural models, an experiment in simulating the play of light on a building in the course of a day. Light, and the shadows it casts when obstructed, is important to the architect, for everything that protrudes from the walls of a building will cast a shadow at some time of the day.

In the courses in architecture given by Clayton M. Baldwin, at the University, students are at times assigned projects which involve the scaled construction of small detailed models of various types of buildings. Two projects that were under way when the film was started set us thinking. They involved models of shops for a fashionable district, models of gas service stations and of bus stations. As we studied them, an intriguing idea presented itself; why not demonstrate, with artificial light and the models, the progression of shadows that would be cast as the sun moved across the face of a real building constructed from the model. The sun moves so slowly that the continuity of the shadows cannot be studied, but we could control the rate of motion of the lights. It seemed fascinating, and so we played that we were the sun.

First, we wanted a trucking shot of seven models in a line, placed as if they were real buildings along Wilshire Boulevard, Michigan Boulevard or Fifth Avenue. But our so called "battery" of three lights was not equal to the situation; it did not permit an even illumination for such a setup. So we decided to light only the area in camera range and to move the buildings past the camera!

We have often remarked that the most amusing films will never be made, for they would have to be filmed by somebody who pursued with a camera the people who are taking pictures. We'll never know to what heights of comedy a movie of this procedure might have attained. Two long drawing tables were pushed together. A very long piece of heavy wrapping paper was placed over them and the smart shopping district was constructed upon it. We enlisted the help of two willing assistants. Harry Merrick was at the camera, one helper pulled the paper slowly while another seized the models as they went out of range and just before they fell off the end of the table. I tried to help Hercules pull the street along evenly and to keep him from getting tangled up in the brown wrapping paper which accumulated faster than he could dodge it.

All in all, the effect is pretty convincing if you don't watch too closely in the lower left hand corner of the scene. If you did study this spot, you might notice that the two tables are joined unevenly and that, when the models pass over it, there is a faint suggestion of one of our small earthquakes. But, generally, the interest is centered on the line of buildings, and the effect is almost completely one of a trucking shot, made with the camera on a dolly or with one of those elaborate camera cranes of Hollywood.

A black background, which eliminates anything with which the size of the models might be compared, helps to create the illusion of an actual street, and a toy automobile parked in front of one of the buildings encourages the deception. In fact, after a showing of the film at an annual forum of amateur pictures held recently in Hollywood, several people wanted to know the name of the street where the buildings were filmed.

Next, we began experimenting with the movement of one light over individual models. The florist shop offered an interesting variation of shadows by virtue of the large cutout letters across the front, which spelled out "Plants." But the bus station really gave an exciting pattern, an almost lyrical interplay of light and shade. The model is white, and we had placed it on a table with a black background. It was lighted in rather low key, with

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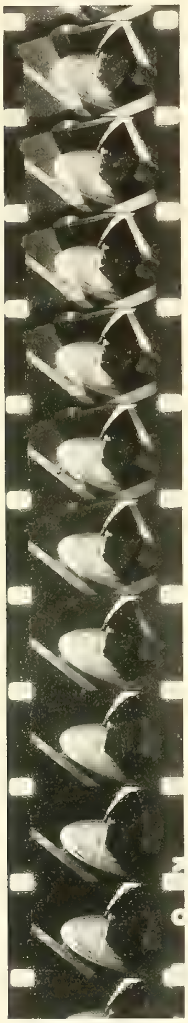
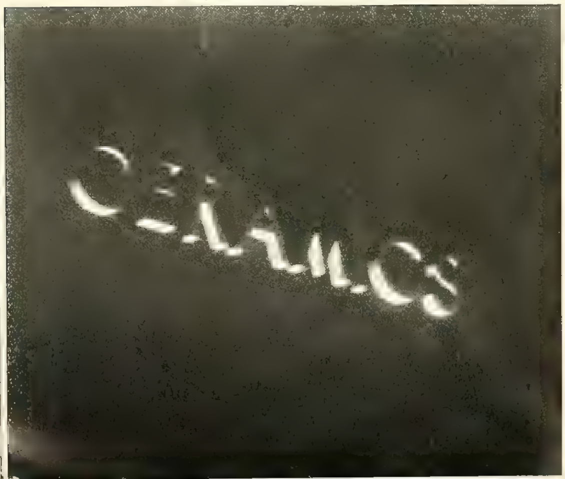


16mm. scenes by Frances Christeson, ACL, and Harry Merrick



Frames showing the effect of movement of light on subject

Monahan from R. I. Nesmith and Associates

SKI ROCKETS

Lively title wordings that join winter shots

BETH BROWN, ACL

PACK up your camera, your ear muffs, your sun glasses and your duffle bag. We're going skiing.

Swimming may be queen of the May but skiing is king of the winter sports. Fast and furious, beautiful and breath taking, this favorite game grows wings on your shoulders. It paints the high world of mountain and sky in broad strokes of black and white. It makes your camera unspeakably eloquent.

But don't forget those ear muffs! You may be parked on a mountain peak for four hours at a stretch, waiting for Elmer to come puffing up the cliff so that he can go spinning down on a cloud. You see, not all the mountains are equipped with cable cars, but, then, not all the cable cars are equipped with mountains!

The skiing picture we're going to tell you about in just about half a minute was taken in Switzerland. But it makes no difference where you take yours. You can go to Dartmouth, to Lake Placid or west to one of those new fangled dude ranches which are dressed in cactus for the summer and in nice, white, woolly snow for the winter.

There aren't any rules to follow and there isn't any rhyme that you must learn, since a skiing picture more or less shoots itself as far as continuity is concerned. Just ask your camera to see to it that your shots are varied and tailored, that your angles are courageous and that your titles are gay and pointed.

All right. The half minute's up. Now, how about getting down to work? Let's start off with a nice flossy main title, an illustrated affair. You can make it artistic or you can make it amusing. Cartoons are always in order, especially if they're stick figures done blackboard fashion. However, if your audiences are swanky suburbanites, sprinkle your background with stars and clouds and give 'em a main title that's art with a capital "A."

Is it stick figures? Show them flashing through space, some of them taking spills in and out of the main title, *Ski Rockets*. If you've decided on dignity, use simple hand made lettering minus any pictures. And now for the titles themselves.

Title 1. *You don't have to go to heaven to fly—*

This being your opening shot, you can use a panorama of mountains, any shot of any mountains, provided it's a winter scene.

Title 2. *The king of sports brings heaven to earth—*

Now get right up to the mountain top and tell that camera of yours that you want the fattest clouds and the deepest chasms. And, with these for a backdrop, you want the fastest skier you can find.

Title 3. *No flat tires or traffic cops to spoil the thrill of a lifetime.*

Now get shots of your skier in action, taking his hills on high and his curves at an angle.

Title 4. *Up in the Alps, there's a school that doesn't teach reading, 'riting, 'rithmetic, nope!*

Here, I inserted a shot of twenty four skiers that stood out like twenty four blackbirds against the white snow. But you don't need twenty four. Four will do.

Title 5. *Skis are your crayons—and the whole white world your slate.*

Circles and curlicues, straight lines and zigzags—I showed the skiers taking their first lesson in low.

Title 6. *The class is given a little problem to get over—*

But this was a shot of a nice tall mountain.

Title 7. *—and the answer is on the other side.*

How they got over—in all its aspects of skill and spill—was the subject matter of the next few scenes.

Title 8. *The first step is learning to walk without taking a trip.*

I took a student straight from scratch who had never worn a pair of skis before. He was a honey and his spills were funny. You can get a novice, too, but be sure that there is a grin in the footage.

Title 9. *Next try a nice steep hillside without holding on.*

Here, my novice put aside his ski poles.

Title 10. *The way to get down is to zigzag up.*

This was up a steep incline, and the duck tracks of the herringbone made a modernistic picture for the camera.

Title 11. *Dere teecher says the faster you go down, the better mark you'll make!*

If you haven't got a teacher in your cast, leave him out of it and start your title with: *The faster you go down*, etc.

Title 12. *Triplets doesn't mean little trips—*

Here, I had a trio in a *slalom*. Talk about your waltzing on ice; this tops any kind of ice stunt, anywhere.

Title 13. *A solo by the teacher's "petski"—accompanied by the wind.*

This particular student was an expert, and a sequence of brilliantly executed turns followed.

Title 14. *If you fall down on your ski work, you're left back.*

Here, all the students were pictured in action, sweeping around the snow banks of the mountainside.

Title 15. *And you've got to jump*

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MONTAGE'S MEANING

"How" and "why" of this trick clearly explained

PAUL D. HUGON

MONTAGE is the French word for mounting or assembling. Basically, it means no more than pasting together, on one cardboard mount, several pictures that have something in common. A photographer's panel of five shots of the same baby; or an advertiser's layout of the views of a mountain resort—the lodge, the stream, a day's catch, horseback riding, the social hall; or, again, a news magazine's full page "spread" of the scene around a person in the public eye—his wife and children, his home, his birthplace, his first public appearance—those are examples of montage, pure and simple. The object is to produce, through separate units arranged in width and length, one dominant impression.

In the movies, the unit of attention is not width or length, however, but duration or *time*. The eye cannot travel back and forth from one shot to another. It sees them only one after the other; the second totally displaces the first, and so on. So a movie montage necessarily means a succession of shots. But the first of these would attract disproportionate attention, and the effect of totality, which is the purpose of the montage, would be lost in the individual scenes. Therefore, a movie montage consists of a very rapid succession of shots (which may, but need not, overlap one another), none of which should be remembered individually. Instead of a four to seven foot length of 16mm. film for each composing unit, a one foot length will be used, perhaps less.

For example, it is desired to show a jury's reaction to a bit of damaging testimony. Accustomed as we are to thinking in abstract terms, we accept the word, jury, as corresponding to something real and tangible. But what really is a jury? It is twelve visible, individual jurors *plus* an invisible common purpose, tangled up with social and political traditions that go back many centuries.

In speech, we do not differentiate between tangibles and intangibles. In cinematography, we must. We can photograph only the courtroom as the visible background and the twelve jurors as the visible foreground. Whether we choose to picture the jurors individually or as a group, we are falsifying, because we are placing our reliance on the spectator's understanding of legal forms.

Now, if we could show the reactions of the separate jurors without losing sight of the jury as a whole, the trick would be done. That is the object of montage. Each face appears on the screen for such a brief instant that we have no opportunity to draw wrong conclusions as to its relative importance. We do not say to ourselves, as we would if only one closeup appeared, or if the first lasted too long, "Ah! This juror is going to gum up the works!" (Parenthetically, the movie audience has so fully caught up with the producer's technique that a hint of future occurrences in the story is difficult to "plant" without its being anticipated by the spectators.)

To put it differently, montage is a way of filming the abstract through the concrete, the invisible through the visible, the forest through the trees, the flight through the bird in flight, the riot through the rioters. Because this distinction is not generally understood, amateur cinematographers are abusing montage as much as they abuse the huge closeup. Montage should be used only to picture abstractions. Can you state in *one* word just what effect you desire? If you cannot, do not use montage.

When a prominent news magazine filled a whole page with closeups of Mrs. Roosevelt's chin and nose from every conceivable angle, its editor was unknowingly breaking this rule. The result was a flood of justified criticism. It would have been impossible to describe in one abstract word the total effect sought by such a hodgepodge, because there was none. It was a photographer's nightmare, not a montage.

Cinema esthetes fall into the same error. They run around themselves trying to secure fifty angles of one face, or to pick haphazardly from the real life scene meaningless shots of innocent bystanders, to be strung along in dizzy sequence and to no clear purpose. That is not montage; it is confusion and incoherence.

A slightly different form of montage is the composite used for title backgrounds, such as the opening footage of the Fox Movietone News. The shots here appear simultaneously. They are produced by making a multiple print from a number of negatives, through a series of masks, and then a master duplicate negative from that composite print. The total effect obviously can be stated in one abstract word, "news." Without the superimposed title, however, and particularly without the integrating fanfare, the effect would be rather distressing, for the reason previously stated, that a scene in motion commands the whole attention. In any other form but as a title background, a simultaneous montage requires that action be slowed down in one part, while the other part flares up, and vice versa.

Hollywood producers use montage freely, with more intuition than conscious knowledge. Sometimes they, too, err in doing so. Why should they be assumed to possess infallible judgment? But it is easy to find good examples in nearly all action films. Often the montage covers both a time lapse and a psychological experience.

A poor girl becomes a successful prima donna and, in so doing, is led farther and farther away from the man she loves. Two abstract ideas are linked here to produce one total impression: Travel, Success, or Success making Travel imperative. The montage is: train wheels, theatre bills, opening curtains, Vienna, orchestras, more wheels, more bills, Paris, bouquets, headlines, more bills, more wheels, name in lights, more wheels, and so on.

Here are some montage treatments from recent pictures.

Theme: *Publicity*. Montage: interviewers, flash lights, running presses, headlines, subway readers, radio listeners, more flash lights, more headlines, and so on. (From *Libeled Lady*.)

Theme: *Jailbreak*. Montage: prison whistle blowing, gun shots, spotlights in the dark, sirens, bloodhounds, speeding cars, sirens, running presses, headlines, newsboys, sirens. (From *They Gave Him a Gun*.)

Theme: *Election*. Montage: haranguing, flags, posters, bands, headlines, ballot boxes, radio, mobs, newsboys, news bulletins.

Theme: *Failure*. Montage: feet in old shoes tramping in the wet, many office doors with the word "NO!" flashing across each, beaneries, flop houses, park bench.

Theme: *Gossip*. Montage: a succession of faces, telling or being told the news.

It all boils down to this—formulate in one abstract word the whole idea to be conveyed; visualize all the action usually associated with the realization of that idea; take shots of each, one to three feet long; cut them into one another in a manner which forms not an obvious sequence, but a cumulative effect only. That is montage.

Kodachrome photograph by Rudolf H. Hoffmann

Plates by Aetna Photo-Engraving Co.

WHEN NATURE PAINTS

The polychromed palette of Autumn has no secrets that movie makers cannot transfer to the screen

THE MAGIC OF KODACHROME

With the first presentation by MOVIE MAKERS of colored illustrations made from Kodachrome transparencies, there is offered this discussion by a staff expert of the Eastman Kodak Company. At the time Kodachrome was placed on the market, its intricacies were explained in this magazine. Since that time, we have many new readers. In Mr. Tuttle's report will be found some additional information. — *Editor.*

HARRIS B. TUTTLE

TO GET a clear understanding of how Kodachrome film is processed, it is well first to consider the general principles of color photography.

Making photographs, still or movie, in color depends upon the division of light into three general groups. Sunlight, which is our standard of white light, is composed of many waves, and each wave produces a different color sensation. If we pass a beam of white light through a prism, the waves are bent, the extent of deflection depending upon the wave length. Thus, the longest waves of visible light, the red, are bent the least and the shortest waves, the violet, are bent the most. Other waves are bent correspondingly, and thus, when white light passes through a prism, we see the visible spectrum, red, orange, yellow, green, blue, violet. (See Figure 1.) For practical purposes of color photography, it has been found that, if these six colors are divided into three general groups, red orange, green and blue violet, all of the colors of nature can be reproduced satisfactorily. Yellow, of course, falls between the red orange and the green group.

Now, if colored filters are made to correspond to these three divisions of light and if three pictures are made on black and white panchromatic film, one through each of these three filters, a set of three color separation negatives will result. If positive transparencies now are made from each of these negatives, if each positive is projected through a filter of the same color as that through which its negative was made and if the three colored positive images are superimposed in register on the screen, the result will be a satisfactory color picture of the original subject. This is called an *additive* color process.

Kodacolor, used by amateur movie makers from 1928 to 1935, was an *additive* color process. But, in Kodacolor, there were not three separate negatives and positives; the three images were produced on one film strip, side by side, separated by minute lenses embossed on the base of the film. These three images were recorded through a tricolor filter (red orange, green and blue violet) and all three were photographed through one camera lens at one time. After development by the reversal process, the negative film became the projection positive, which, when projected through a tricolor filter similar to the taking filter, reproduced an additive color picture on the screen.

Kodacolor gave an excellent color rendition. However, the necessity of filters on the camera and projector and the limitation in screen size were objectionable to many.

If, instead of projecting the set of three color positives through filters, we make the positive images from dyes of the colors complementary to those used in making the negatives—namely, blue green for the positive from the negative made by red light, magenta for that made by green light, and yellow for that made by blue light—and if these three dyed positives are bound together in register and are viewed as a transparency or projected on a suitable screen, the result will be a color picture. This latter method of producing color pictures is know as a *subtractive* color process. Kodachrome belongs to this family.

It will be seen that a red color on the screen can be obtained either by the projection of light through a red filter, as in the additive processes, or by the projection of light through superimposed magenta and yellow images, the superimposition of the yellow on the magenta producing red. In the same way, a green image can be obtained by putting blue green on top of the yellow, and a blue violet image can be secured by putting blue green on top of magenta.

Kodachrome has advantages in its method of sorting and reproducing color impressions. In Kodachrome, the same film provides a means of color separation in the camera and also

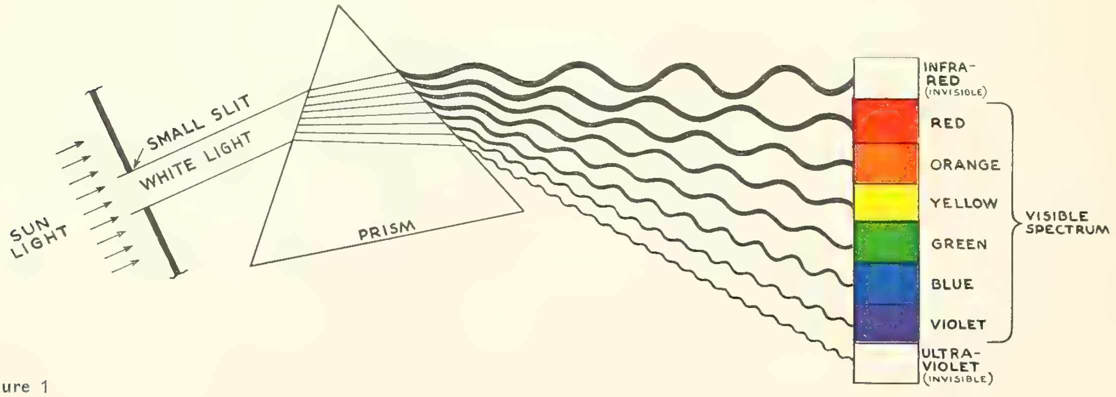


Figure 1

Kodachrome photograph by Rudolf H. Hoffmann Costume by Abercrombie & Fitch Plates by Aetna Photo-Engraving Co.

reproduces the finished color print upon the projection screen.

Kodachrome film, instead of having minute lenses, color screen pattern or ruled color lines, has three emulsion layers. These are coated one over the other, so that color separations are made within the depth of the film, with all three images always in perfect register.

Next to the film base is coated a red sensitive emulsion, and on top of this is placed a thin coating of gelatin. Then comes a second layer, a green sensitive emulsion, and, over this, another coating of gelatin and, finally, on top, there is a third, blue sensitive, emulsion. An enlarged cross section of this composite emulsion would resemble a layer cake with the frosting left off the top layer. The three layers of the cake would be comparable to the three layers of emulsion and the two coatings of gelatin would correspond to the frosting between the top and middle layers and between the middle and bottom layers. The entire five coatings, three emulsion layers and two gelatin layers, are very little thicker than the emulsion coating of ordinary black and white film.

The gelatin units are of the greatest importance in Kodachrome, for, in the processing, they provide the necessary safety factors required in the selective treatment of the various layers.

Thus, we have, in Kodachrome film, three layers of emulsion, each one selectively sensitized to different colors and separated by gelatin. When we make a picture in Kodachrome, a sharp image, in color, of the original subject is focused on the film. All blue colors are recorded in the top, or blue sensitive, layer; all green colors are recorded in the center, or green sensitive, layer; and all red colors are recorded in the bottom, or red sensitive, layer. White affects all three layers equally and black does not affect any of them, while neutral grays affect each one slightly, but to the same extent.

To get these hues exact laboratory methods are needed

Mixtures of colors might affect all three layers or any two. For example, brown would affect all three, while purple would be recorded by the top layer, which is blue sensitive, and by that on the bottom, which is red sensitive. In this manner, all of the mixtures, shades and tints of color in the original subject are sorted out automatically and recorded accurately in the various selectively sensitized layers.

For purposes of illustration, let us assume that we have photographed, on Kodachrome, five pieces of cardboard of different colors, white, red, green, blue and black. (See Figure 2 on the next page.)

Since the white card reflects all colors equally, an exposure is made in each of the three emulsion layers. The red card reflects only red light to the film, which is recorded in the bottom, or red sensitive, layer, and the green card reflects green light, which is recorded in the middle, or green sensitive, layer, while the blue card reflects only blue light, which is recorded in the top, or blue sensitive, layer. The black card reflects little or no light, so that none of the layers is affected in the area that its image occupies.

The images formed in each of the three layers must now be transformed through a special reversal process into a colored positive formed in dye, and each image must be of a color complementary to the color to which the layer was sensitive. That is, the image in the bottom, red sensitive layer must be blue green, that in the middle layer, magenta, that in the top layer, yellow. This is accomplished with a series of dye coupler, or color forming, developers, which have the property of depositing dye of the desired color wherever silver is developed.

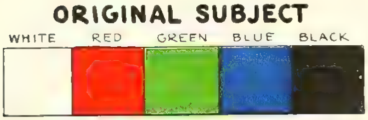
Kodachrome film is first treated with a regular developer which changes the silver affected by light in the camera exposure. Then the film is subjected to the regular reversal process bleach, which removes this developed silver. At this point, there is no silver in the red layer in the area where the light of the red card made its exposure; this area is now a clear window. Likewise, there is a clear window in the middle layer where green light acted and a clear window in the top layer where blue light acted.

The film is now exposed to white light, and the three emulsion layers all are developed with the blue green, color forming developer. After this procedure, all three layers are composed of developed silver and blue green dye deposit. The film is washed and dried. It is then again processed in a solution, which, by an extremely accurate method of time penetration control, destroys the blue green dye in the two top layers. magenta and blue green have reproduced the blue of the blue card. The light of the white card affected all three layers, but, after bleaching, it left no silver for the development of a dye image. When viewed by white light, the three transparent windows reproduce a likeness of the white card and, in the area on the film where the black card was photographed, there is an equal amount of dye deposit in each layer, thus making the film opaque at that spot, so that the image appears black on the screen.

The processing, as has been said, is complicated and involves the chemical treatment of the film by three separate machines. Experience has shown, however, that this can be done with certainty and that the commercial processing of Kodachrome presents little more difficulty than that of black and white film, although the complex treatment and the expensive chemicals used naturally increase the cost.

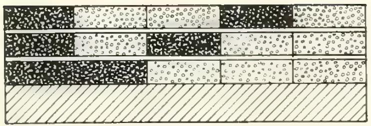
Kodachrome is a major technical achievement. Until its advent, color in photography had involved some sacrifices. More light was needed; sufficient depth of field was difficult; some definition was lost; and the loss of light in projection restricted the picture size. In spite of these disadvantages, motion pictures in color were very much appreciated, but their use, until recently, was limited.

Kodachrome has extended these former limits to boundless horizons, and one has only to consider its great popularity to realize that the motion picture world has definitely approved what color technicians have been able to achieve in this newest chromatic medium.

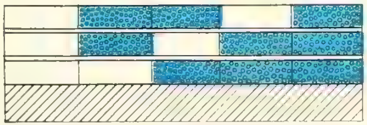


①

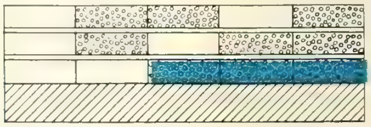
Briefly, color is produced in the film by incorporating with the developer a color forming agent. This reacts with the oxidation products of the developer simultaneously with the development of the silver image. As Kodachrome is a subtractive process, the red sensitive layer is dyed blue green; the green sensitive layer, magenta; and the blue sensitive layer, yellow. This dyeing process is extremely intricate.



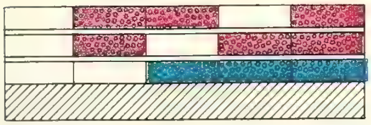
② DEVELOPED NEGATIVE AFTER CAMERA EXPOSURE



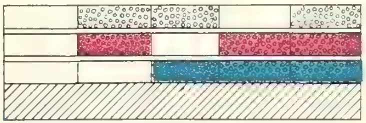
③ THE SILVER IMAGE IS BLEACHED IN THE REVERSAL PROCESS AND THE REMAINING SILVER SALTS ARE DEVELOPED WITH THE BLUE-GREEN COUPLER DEVELOPER



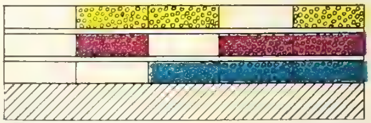
④ THE BLUE-GREEN DYE IMAGE IS DESTROYED IN THE TWO TOP LAYERS



⑤ THE TWO TOP LAYERS ARE THEN DEVELOPED WITH THE MAGENTA COUPLER DEVELOPER



⑥ THE MAGENTA DYE IS THEN DESTROYED IN THE TOP LAYER



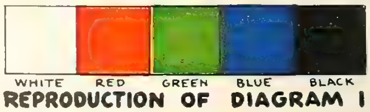
⑦ THE TOP LAYER IS THEN DEVELOPED WITH THE YELLOW COUPLER DEVELOPER

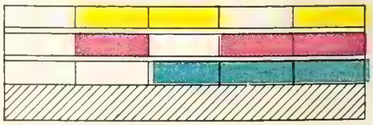
Figure 2

As the dye is destroyed, the silver in the two top layers is reconverted to light sensitive silver halide. The film is again exposed to light, and this time the two top layers only are developed, but with the magenta forming developer. The film is dried, and then the magenta dye in the top layer is destroyed. The silver in the top layer again is converted to a sensitive state. The film is exposed once more to white light, and the top layer only is developed, with the yellow forming developer. The developed silver in each layer is now removed, without affecting these dye images, leaving a transparent image of dyed gelatin with color density proportional to that of developed silver.

In the area where the image of the red card was formed, we see magenta plus yellow, which form red. Likewise, yellow and blue green have reproduced the color of the green card, and

While there are many methods of subtractive color photography, in the Kodachrome process, the same film provides a means of making color separated images in the camera and also produces the finished color picture.





⑧ THE SILVER IS THEN REMOVED FROM ALL THREE LAYERS LEAVING A COLOR PICTURE COMPOSED OF DYED GELATIN.

PROJECTION LIGHT

GET CLOSE

Christmas spirit may be captured in close shots

ALICE I. WRIGHT, ACL

Suppenmoser from Monkemeyer

CHRISTMAS has always been a momentous occasion in our family. You might think that we were lineal descendents of Santa Claus, so much fuss do we make over the feast day dear to the hearts of children, young and not so young.

It is beyond question that all our family will assemble at "The Farm" on Christmas Eve, although some member must cross the continent to get there. But our attention to the holiday is not limited to the period just before the day itself. For, even in midsummer, peculiar odors from Aunty's kitchen bear witness that the preparation of mince meat is in progress. Later, when the great day approaches, cooks on two coasts and in two countries are immersed in enchanting smells, given forth by edibles which, like the sometimes far flung children of the house, find their way across national boundaries or over three thousand miles of track, to the gathering of the clan.

For months, Mother has been saving boxes of peculiar shapes; for weeks, guest rooms in several houses have been littered with brilliant papers and gay ribbons, which combine to form packages of such charm that it seems almost a sacrilege to contemplate opening them. And for many days, feverish activity marks the preparation of spare bedrooms, the decoration of the house and cutting the tree.

Since our family has always made so much of the holiday, it is easy to understand that I had not been a movie maker for many years before I had taken every possible picture concerning Christmas which the mind of man might easily conceive.

I had photographed kitchen operations, the cat washing in the middle of the wrapping papers, the arrival of the city cousin's car, laden like Santa's sled, hanging the stockings, trimming the tree, and I had taken miles of candid movies showing absorbed children (and adults too) opening their presents.

Indeed, there was not a single thing left to portray. Yet, on the baby's third Christmas, it was unthinkable that no movies should be made.

In addition to these accurate records of the family's Christmas activities, could one contrive to put on film something of the feeling, the significance, the romance of Christmas? Could one, perhaps, capture a bit of the breathless, ecstatic sensation of a little child?

It was not hard for me to go back in memory to the impressions of my own childhood. The child sees things in the concrete; the child's mind records specific high spots rather than processes. In order to duplicate the viewpoint of childhood, I decided that closeups of things would carry most of the story of this new Christmas reel. This would give the picture an exciting tempo, without making it in the least obscure, since the traditional Christmas routine is common property, differing only in detail and in elaboration from one home to another.

On Christmas Eve a cine camera in the room is unnoticed

If you should agree with me that this is an effective way in which to treat a holiday reel, you may still doubt that an all closeup picture would be clear. Don't worry, for, by their very familiarity, the appurtenances of Christmas will make everything clear.

Suppose that you start with a closeup of pudgy hands covering paper with mysterious marks which only Santa, in his great wisdom, could decipher. The same hands next may be seen cramming the paper under the mantel clock, from whence it disappears mysteriously. If one's hero is somewhat more than three and the fortunate child of an old fashioned household, a shot showing him licking the mixing bowls in the kitchen might follow. For the next scene, baby hands can be caught in the act of "helping" to tie up presents for distant cousins. Then grownup hands may be seen putting up Christmas wreaths and evergreen chains, and an axe may be discovered in the act of cutting down a fir tree.

At last—oh moment of unendurable suspense—it is time to hang the stockings! When I reached this point, I made a medium shot of the baby in her bathrobe and bunny slippers, with her hair all curled up from her bath, as she pinned up her own stocking, slightly aided by her father. Then follow extreme closeups of the hands of the rest of the family pinning up their stockings. You should try this one if you don't realize how individual and how characteristic are hands.

That particular Christmas, a friend had brought the baby a bell and had told her that ringing it up the chimney would insure Santa's coming. A medium shot shows the baby going alone to the stocking laden chimney, apprehensively ringing the bell and hurriedly retreating to parental protection in case Santa should appear at once. It will hardly be necessary to say that this scene was not coached; probably no grownup would have conceived of the child's half fascinated, half awed approach to the familiar hearth, which had suddenly been transformed into a place of mystery. Here, as so often in shooting pictures of children, the victim put on a priceless scene simply by being entirely

[Continued on page 638]

Philip D. Gendreau

Exact focus is a standard necessity winter or summer

CINE PROBLEMS OF OUTDOOR WINTER

ROBERT WALTERS

MANY new movie makers are enjoying their first adventures in what is sometimes, and erroneously, called the closed season for cinematography. Their number increases each year, because the reservoir of cine experience becomes larger, as time goes on. Movie making trial and error disprove many of the old beliefs, heritage of the snapshot days of yore, that called for a brilliant sun over one shoulder as a universal prescription for a good photograph.

Winter is, most definitely, not a closed cine season. It is, rather, an opportunity for experiment in movie making subtlety, and it provides an occasion for the "little gray cells" in a filmer's brain to do special acrobatics that summer did not require. By winter, here, is meant outdoor winter, because indoor filming with artificial lights is not a seasonal matter. at all, except as our personal convenience may make it so.

If outdoor winter offers a real cinematic field day to the intelligent cameraman, it is still true that exposure, focus, filters—the old "abc's"—are always involved. The familiar problems are with him, each of them with a slightly new twist.

No matter what may be the season of the year, cine exposure is a matter of getting the right amount of light on the right places in the film frame and at the right time in the course of a movie scene, to produce on the screen just the result the filmer wants. Winter light and summer light, light in northern Alaska and in the Equatorial Belt is still light, and it will work its magic with silver salts in one place as it does in another. The common advice to "open up more in winter" is one of those annoying generalities that form so much of the small, and counterfeit, change of cine chat we hear when a movie maker with ten reels to his credit is tossing off condescending advice to the fellow who is about to tackle his fourth. Although winter light is weaker than summer light, the reflection from the snow often makes up for this deficiency, and sometimes one justifiably might be advised to "close down more."

With the exception of color filming, in which seasonal changes call for exposure variations, all carefully indicated in the instructions with each roll of color film, the chief difference between summer light and winter light is that, in winter, there are fewer hours in which the sun gives enough illumination for satisfactory movie making and there are more "gray days" during which the light is partially obscured by clouds. Also, in winter, light falls at an angle, which means that there is more shadow area on the dark side of any view. Lastly, the sun is farther away than in summer, and it penetrates dark places less.

Exposure in winter filming must be checked carefully, just as it should be in summer shooting. The factors may be very misleading, however. For example, the costumes and faces of subjects may be a great deal darker than the dazzling snow. The average person might stop down because of the white reflections and underexpose the darker portion. This indicates that it is very easy to underexpose in winter outdoor scenes. General winter sequences often have that depressing washed out appearance caused by underestimating the actinic light in a gray sky.

If you are the kind of person who must have some rule of thumb as a guide, throw away the old saw about opening the diaphragm in winter, come good light, come bad, and bear in mind that close attention must be paid to the parts of the scene you wish to favor. Photoelectric exposure meter users should remember this highly important rule. Beware of overexposing the lighted and of underexposing the shadowed areas.

Exact focus is a sine qua non for decent cinematography, both in summer and winter, but you will "get away with" fewer errors in distance measurement when you are dealing with a winter picture with its sharper outlines and more contrasting masses than when you are filming a summer scene filled with luscious foliage, in which a little blurring may be rationalized away as "artistic". A stripped tree trunk standing starkly against a winter sky must be sharp, with no compromise.

Filters, in black and white filming, are not alone summer accessories. They will darken wintry skies as successfully as they tone down those of summer, provided those skies are blue and not gray. The caution for using these invaluable cine aids in winter is to be found in a recognition of the fact that outdoor winter subjects are, as was just pointed out, much sharper in outline. To darken foliage or to reduce the key of a summer foreground, in order to bring out beautiful summer clouds, is often to give an artistic impressionism to portions of a scene, into which the imagination of the audience will put the necessary detail. If a winter foreground is darkened, in order to kill the white glare of the sky, we must

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MEXICAN MOVIE DIPLOMACIES

Ten Best filmer gives rules of cine conduct that made picturing folk ways possible

RALPH E. GRAY, ACL

THE wealth of color, action and human interest in Mexico is almost inconceivable. The country might well be called the photographer's paradise. The trip down the new Laredo highway is all "high gear" and, should anybody object to it as being dangerous, he had better confine his driving to the dry lake beds of Utah and California, where he has lots of room. Less than five years ago, an automobile was a rare sight in some sections of the country traversed, and a North American even rarer; now, the filling stations litter the road, and tourist camps and hotels are being opened almost weekly. A fair driver should make the trip from Laredo to Mexico in two days of daylight driving and without incident.

At the border, one is met by as admirable a group of customs officials as you will find anywhere in the world. They are courteous, considerate and cordial and will pass your films and cameras with a smile. Furthermore, the most recent (and seemingly permanent) regulations provide not only for the free customs entry of films and camera, but also do away with the earlier provisions which required the inspection and approval by government officials of all pictures, still or cine, taken in Mexico. Because of this happy situation, it is now possible to use Kodachrome in this colorful country, with no difficulty whatsoever as to processing.

About the first place at which you will want to unlimber your camera will be Tamazunchale, and from there to Jacala you will find beautiful mountain scenery, *if* there is no fog. Ixmiquilpan, about 100 miles north of Mexico, D. F., has a very interesting market day on Sundays, but you will probably want to hurry on into the city and take the market on the way back.

Of course, in and around Mexico City, there is a wealth of material for the picture post card type of movie shot, which your tourist agent will undoubtedly call to your attention, but, if you really want to get things that you will always enjoy, try for the many types of people that you will encounter, as well as the native customs, markets and fiestas.

Now for a few words of caution and advice, which I trust will not sound like preaching. When you leave your home community for Mexico, leave behind whatever importance you may have there. Remember that you are entering a country many of whose customs and traditions were centuries old before the United States was independent and that Latin people are of a proud and sensitive race. Be prepared to meet your fellow man as an equal.

You have doubtless heard that the Indians do not like to have their pictures taken. Well, how would you feel if some person invaded your community, who used a foreign tongue and who grimaced and gesticulated while poking a camera in your face to the accompaniment of such remarks as, "Look what funny ears he has, look at those big feet and what short dresses she wears—Oh, I must get this, it is priceless, etc."? You might not be able to understand the words, but the gestures would speak for themselves. Probably you, too, would glower and mutter a few words, at least, to express your opinion of cameras and people in general. Indians are no different in this respect from other human beings, so take time out, at first, to get acquainted and then treat them as you would like to be treated.

Do not take pictures of "distress subjects"; remember that, regardless of where you may live, plenty of signs of distress are available at home and that they are no more representative of your own town than an occasional beggar is representative of Mexico. Try for the beauty spots, which are numberless, and don't fail to express your admiration of your movie subject, be it a place, thing or person. If you will take time, at first, to express your appreciation of the subject material, not forgetting that Latins are rather inclined to the use of superlatives, then your path will be a lot easier and your experiences more pleasant.

For instance, last year I went to Chalma, for nearly four centuries a sacred shrine remote in the "dry country"; here, there were over 10,000 Indians and only one other American besides myself. Of all places that you would expect trouble, this would be it, yet no difficulties were encountered; in fact, my experience was delightful. When I arrived at the shrine, with thousands and thousands of Indians surrounding me, I took particular pains to show my *muy simpatico* attitude, and I was free with my sincere admiration and appreciation so that all could see my point of view; yet I took no pictures. A little later, two native boys came up and volunteered in sign language to take me around so that I could secure pictures. They took me into the church, which was filled to overflowing with pilgrims, and arranged for them to stand aside so that I could make some shots; they took me up into the pulpit where I could get a better view of the altar and the Image of Chalma; they took me down to the river where women and men were bathing unconcernedly together—and all without a murmur of dissent from the masses of people.

[Continued on page 637]

Ralph E. Gray, ACL

Courtesy will yield film material such as this cine shot

PLANNING

Photographs by Charles J. Carbonaro, ACL

FILMING

EDITING
and
TITLING

PROJECTION

FOUR STEPS

Here are the essential operations in movie making. All of them can be vitally interesting, and no one of them should be omitted in producing and presenting a finished picture. A proficient filmer familiarizes himself with the technique of each.

Christmas in Kodachrome

E. M. BARNARD, ACL

A time proved way to film midwinter holiday in color

A VETERAN filmer once told me that the real reason the average movie maker started in the hobby was because of the good pictures he had seen which were made by some friend. The veteran cameraman felt that the cine success of friends inspired the prospective beginner to try the same thing.

Perhaps he is right. It is nice to think that enough of us make first class pictures to stimulate the thousands of recruits who join our ranks. But, anyhow, I still contend that the first addict who ever turned a crank or pushed a button to make a personal film did it because he wanted pictures of his family, pictures that would live on and on to delight his children and possibly his grandchildren, to say nothing of his own pleasure in making them.

There were two reasons why I bought my first movie camera —one was eight years old, the other eight months, and both girls. And that was over seven years ago. Since then, I have taken movies of every important occurrence in their lives and of many that I realize were not so important. But it was fun to take them anyway.

Christmas, when there are children around, provides, I think, the greatest occasion of all for family filming, and, as soon as I gained enough self confidence, I tried an indoor Christmas film in color. It was four years ago that I made my first Christmas film in Kodacolor. The interior lighting was a problem because of the heavy Kodacolor filter and the number of small Photofloods necessary to get sufficient illumination, but the results were good enough to arouse a lot of interest in color filming, and the effort gave me my first complete story in color.

I have made two Christmas films on Kodachrome since then, the last one the best as far as color technique is concerned, even if the semblance of a story that furnishes the continuity is getting rather motheaten. Besides, the younger one doesn't believe in Santa Claus anymore, and that spoils a lot of the fun.

Type A Kodachrome is perfect for indoor amateur color filming; it does not require any elaborate lighting equipment and is as easy to shoot as black and white if one will use a little extra care. The film is faster than most regular panchromatic films exposed in artificial light. Exposure has to be more accurate, but a reliable exposure meter of the photocell type will solve that problem. I much prefer using a meter to measuring distances from the subject to the lights and deciding whether a scene is dark, light or medium. I never could guess at anything, anyhow. If you use a meter, take the reading close to the face, or whatever happens to be the important part of the subject. It is uncanny how accurate these little gadgets can be.

Flat lighting is in order, of course—that is, flat lighting as opposed to strong highlights and shadows. I don't like mine too flat, but the light must be nearly even on both sides of the subject. If you are using a conical type reflector that has a "hot spot," avoid concentrating the bright area of the reflectors on the faces. I didn't avoid it the first time, and the results were terrible—faces with an unnatural, pasty cast that looked different from the ordinary overexposure.

I have a large homemade lighting unit built of sheet tin, mounted on a tripod, that uses six Photofloods and gives an even light over a fairly large area. I get my best results using this on one side and a double reflector on the other, all at about the same distance from the subject, but with one placed higher than the other. The camera is stationed between the lights or under them. A little manipulation will determine the angle for each reflector that will give an even illumination. Light the darker areas and round out the illumination of the scene without breaking the flat lighting rule. An extra Photoflood or so in a bridge or table lamp, placed for back lighting, will help, but some of my best shots have been made without any auxiliary lighting — just the reflectors on each side of the camera.

I use a high low switch that controls all the lights and enables me to dim them while focusing and making all the necessary preparations. It is a great convenience, I find, too, particularly because it eliminates many of the lamp cords that otherwise would be strewn over the floor.

Harold M. Lambert from Black Star

Catch the youngest and the eldest in a family holiday shot

Most of the shots in a family film will be closeups or semi closeups and, with my type of lighting setup, the range of lens settings is from $f/3.5$ to $f/5.6$ with the newest Kodachrome. This permits the use of a number of lenses, including telephotos, and makes it possible to get such shots as extreme closeups of a doll's head peeping out of a stocking or a toy electric range that looms up like an eight burner.

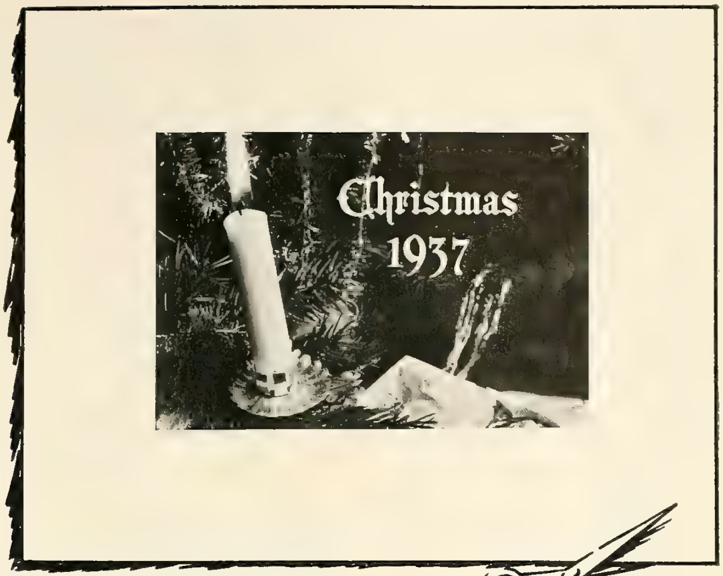
I haven't been able to think of a new idea in Christmas filming for several years, so my last picture was a variation of the ones that have gone before it. This continuity presents the preparation of gifts, trimming the tree, hanging the stockings, the children up at the crack of dawn or before, opening the gifts, the turkey (which, by the way, my friends insinuate is the same turkey they have seen in previous Christmas pictures) and all the activities that go with the day.

But it doesn't have to be Christ-

[Continued on page 632]

Lettered by Editing & Titling Service

Cut this out on the black line; it will fit a small titler



Photograph by Van de Poll from Monkemeyer

GETTING STARTED WITH TITLES

RALPH W. PRESCOTT, jr.

I WAS shamed into title making—literally shamed into it by having pictures shown at our movie club. The club was very polite, of course, and everybody said that he enjoyed the pictures, but somehow I thought they might be kidding me, just as I had heard my friends kidded about their untitled and unedited films.

At any rate, the lesson took well, and I decided to look into this titling business. Don't let anybody tell you that there isn't a lot to look into, for I spent several evenings going over literature and catalogs on the subject. I didn't want to make the thing complicated, for I knew that, if I did, it would bog down of its own weight and that I never would finish what I set out to do. After all, movie making is fun, and when you make work of it you find that you stop taking pictures.

I had read one or two articles about title making, and some points had stuck in my mind. One was that it was better to use photographic or other elaborate backgrounds only in main titles. It seemed that these are too distracting and complicated for subtitles. This rather appealed to my orderly mind. Another point was that subtitles, always better for simplicity, should be of uniform style throughout a picture. Titles are made to be read and should always be planned for legibility on the screen.

Then I began to see that I could simplify the whole procedure a lot if I could standardize on two title sizes. This idea was first suggested by the fact that the only titler which is ready made for my camera holds a small card having an area that allows space for a typed title of about ten words or so. While I didn't think I wanted to use a typewriter for my titles, I knew that I could letter fairly well by hand and that it is easier to do small lettering neatly than the larger sizes. Another point that helped me decide on two title sizes was the fact that I had collected the large art title backgrounds that have appeared in Movie Makers from time to time. They are just nine by twelve inches in size, and these I selected as the dimensions of my main title cards.

My little metal titler will take care of all subtitles, but I had to build a special one for the larger backgrounds. Considering the fact that this size is quite popular with many people in our club, and I suppose with movie makers in general, it seems strange to me that nobody had placed such a titler on the market. At any rate, it did not take me long to build one. Since I intended to use backgrounds of only one size in this titler, I placed the camera in a fixed position and fastened my two lights in place on a crossbar so that they would not move.

So that the board would be horizontal and would support loose, movable letters in case I wanted to use them, the whole titler was attached to the wall at a convenient working height. The letters were the next step, and I found that the white metal letters which have been on the market for some years were suitable for my purposes. I ordered a good assortment and kept them in some old type cases that I got from a print shop. Several styles were included in my order because I wanted to have a little variety in my finished products.

My college training in mechanical drawing served me in good stead when it came to lettering the small title cards, although I must confess that a few years without practice had left me without that deft touch. Still, my hand lettering was better than typing to my own eye. I was itching to get started and, when things were all ready, I suddenly realized that I had not prepared my title wordings. I found that you don't just sit down and dash off clever titles. It takes lots of thinking. When my copy had been prepared and censored by my family, I thought I was ready to start. But I didn't get any further just then because such a minor item as film had never entered my head. Not a foot in the house, and I was champing at the bit.

One of the boys in our club lives down the street, and off I dashed to see what he had on hand. He had plenty on hand and, in fact, so much that I had to spend a lot of my precious time listening to the way *he* made titles. He used positive film and tried to get me to take some of that, but one look at the mess he was making with his developing trays and other paraphernalia gave me sales resistance. I ended by taking a roll of regular reversal film of inexpensive panchromatic type; he said that he had used it for reversal titles but that, of course, he had grown out of reversal titles a long time ago. I might add that, when I saw his positive titles at a club meeting, I felt that he still had a lot to grow out of.

I tore home and loaded up the camera, put it on the titler and I was ready. After spending about ten minutes getting the movable letters lined up, I realized that I had made a wise decision in restricting this type of caption to my main titles. It was a lot of work, but the results began to look good, for I had found an interesting background and I took care in centering the letters.

[Continued on page 638]

Give Movies

THIS CHRISTMAS

YOU, who make movies, know how much they can mean . . . how interesting it would be to start a movie diary at Christmas. Some member of your family . . . perhaps some valued friend . . . could ask for, and you could give, nothing finer than movies with Ciné-Kodak.

Expensive? Not At All

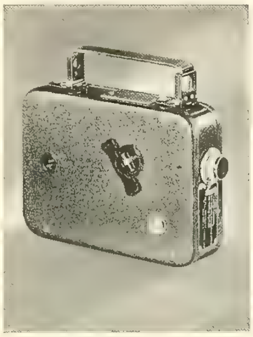
It's getting off to a good start—with fine equipment—that counts in movies. And the cost can be little. Ciné-Kodak—the camera every one recognizes as the quality standard—is priced from $34.50. And, teaming with Ciné-Kodak for brilliant movies, Kodascope, the Eastman-made projector, offers the same wide selection—at prices from $26.

On the count of dependability, there's little to choose between the several Ciné-Kodaks . . . or the Kodascopes. No corners are cut to meet a price. All Ciné-Kodaks are built to make good movies, simply, in either full-color Kodachrome or black-and-white. And all Kodascopes show both Kodachrome and black-and-white movies at their best. Prices advance with "faster" lenses, greater versatility.

So, check your Christmas gift list against the cameras and projectors shown on these pages. Or, have your dealer show them to you—together with what they'll do. Choose the outfit that's most appropriate—and more than a gift will change hands when you give a Ciné-Kodak or Kodascope this Christmas Day.

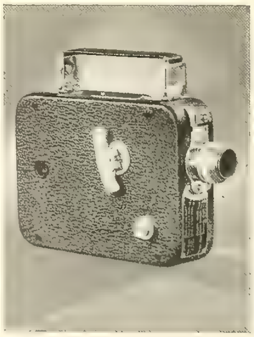
EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

CINÉ-KODAK EIGHT, Models 20 and 25



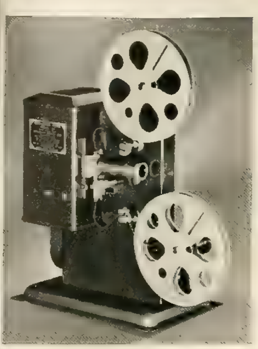
SMALL enough to slip into a coat pocket, but big enough to do a real job of movie making. Fixed focus, it takes sharp pictures of all objects from a few feet distant to infinity. Carrying handle, incorporating full-vision eye-level finder, folds flat when not in use. With built-in exposure guide, automatic footage indicator showing amount of unexposed film and Kodak Anastigmat *f*.3.5 lens, the Model 20 is only $34.50. Model 25, similar in appearance and appointments, but with faster *f*.2.7 lens, is $45.

CINÉ-KODAK EIGHT, MODEL 60



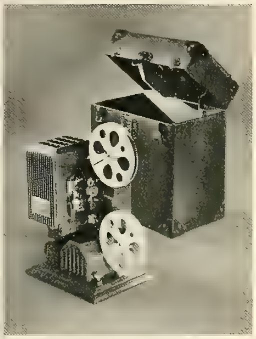
A BEAUTIFUL little movie camera combining fine equipment with the economy of 8 mm. movie making. Ultra-fast Kodak Anastigmat *f*.1.9 lens may be focused accurately from 2 feet to infinity, and is interchangeable with a 1½-inch telephoto lens (extra) magnifying objects three times. Has snap-back finders and carrying handle, exposure guide and footage indicator. Exterior finished in two-toned gray cowhide and brilliant chromium; the interior is engine-turned like a fine watch. Price—$71.50.

KODASCOPE EIGHT, MODEL 20



A sturdy, efficient projector at an amazingly low price that recommends its consideration as a "first" projector. It will show 200 feet of film—a quarter-hour show—with a single threading. Has motor rewind and "still" picture attachment. Produces really good movies of modest screen size. For larger 8 mm. screen pictures, Models 50 and 80 are recommended. Operating on 60-cycle, 100- to 125-volt A.C. only, Model 20, including lamp, lens, and incidental accessories, is priced at only $26.

KODASCOPE EIGHT, MODEL 80

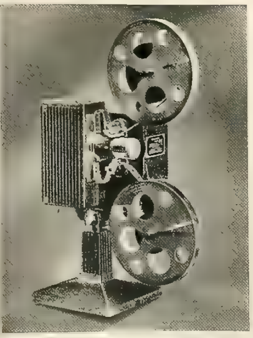


A de luxe projector that makes the most of economical 8 mm. movies. Its fast *f*.1.6 lens and 300-watt coil-coil lamp produce unusually sparkling screen pictures. Available as an accessory is a 300-watt bi-plane filament lamp that increases illumination 25%—and gives unsurpassed 8 mm. brilliance. Simplified framing and focusing, tilting control, an efficient cooling system. Operates on D.C. or A.C. 60-cycle, 100- to 125-volt lines. With handsome carrying case and all necessary accessories, $97.50.

CINÉ-KODAK K, 16 MM.

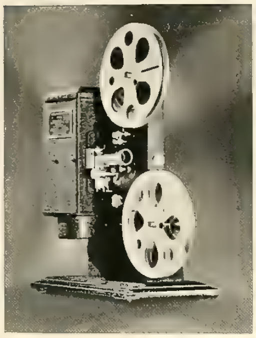
The world's most widely used 16 mm. home movie camera, the "K" has an ultra-fast Kodak Anastigmat *f*.1.9 lens interchangeable with six accessory telephotos, and one wide-angle lens. Loads with 100-foot as well as 50-foot rolls of film. Can be operated at half speed or standard speed. In addition to full-vision, eye-level finder, it has a reflecting waist-height finder. The time-tested Ciné-Kodak Model K is a happy combination of great versatility and faithful performance at only $88.50.

KODASCOPE MODEL EE, 16 MM.



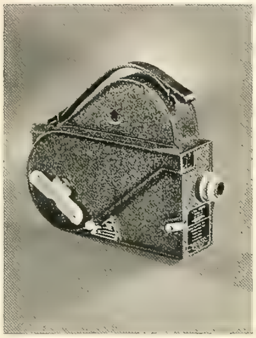
Moderately priced, the "EE" is the outstanding value in the 16 mm. projector field, supplying the proper amount of light for any screen up to 8 feet in width, or any distance up to 64 feet. This "tailor-made" projection is made possible by five lenses and three lamps available. The lenses: 1-inch *f*.2.5, 2-inch *f*.2.5, 2-inch *f*.1.6, 3-inch *f*.2, and 4-inch *f*.2.5. The lamps: 400-, 500-, and 750-watt. Operates on D.C. or A.C. 60-cycle, 100- to 125-volt lines. Kodascope Model EE, with lens and lamp, from $59.25.

KODASCOPE EIGHT, MODEL 50



Priced slightly higher than the Model 20, it has important projection advantages. Its powerful 300-watt coil-coil lamp gives larger, brighter screen pictures. Lens mounting is improved; focusing, framing and threading simplified. Efficient ventilating system keeps Model 50 cool at all times. Projects 200 feet of film with single threading—rewinds film by motor. Operates on D.C. or A.C. 60-cycle, 100- to 125-volt lines. Including lamp, lens and incidental accessories—Kodascope Eight, Model 50, is $39.

CINÉ-KODAK E, 16 MM.

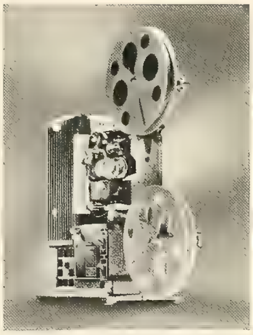


Priced sensationally low, yet offers many features of higher-priced cameras. Fixed focus, its fast Kodak Anastigmat *f*.3.5 lens sharply defines all objects from a few feet distant to infinity. Three speeds: 16, 32 or 64 frames per second. Takes the three black-and-white and two Kodachrome 16 mm. Ciné-Kodak Films. Its exclusive new-type enclosed eye-level finder incorporates a supplementary footage indicator. Angled, single-plane design makes sighting convenient, loading easy. Only $48.50.

MAGAZINE CINÉ-KODAK, 16 MM.

The simplest of all home movie cameras. No threading—slip in a film magazine, close the cover, and shoot. To switch films, take out the magazine—partly or completely exposed—and slip in another. Its fast Kodak Anastigmat *f*.1.9 lens is interchangeable with seven accessory lenses, ranging from 15 mm. wide-angle to 6-inch telephoto. Its full-vision eye-level finder system competently serves all eight lenses. Three speeds—Normal, Intermediate, Slow Motion—16, 32 or 64 frames per second. Price—$125.

KODASCOPE MODEL L, 16 MM.



The finest of all Kodascopes, it, too, offers "tailor-made" projection with four available lenses—1-inch *f*.2, 2-inch *f*.1.6, 3-inch *f*.2, and 4-inch *f*.2.5—and three lamps—400-, 500-, and 750-watt. Provides centralized controls, reverse projection, "still" picture control, single switch control of Kodascope lamp and room light, and cut-off switch for lamp when rewinding. Operates on both D.C. and A.C. 60-cycle, 100- to 125-volt lines. Kodascope Model L prices, including lens and lamp, from $183.25.

HE DISCOVERED CONTINUITY

This filmer found that it has practical value

JAMES M. WHITNEY, ACL

OF COURSE, one big trouble with learning anything at all in this world is that, soon after you learn the first thing and are feeling happy about it, you generally begin to learn the second thing—which is how much else you haven't learned.

This is the kind of jam that I got myself into when I started to edit my films, for my big trouble now is this matter of continuity. I used to think that "continuity" was just a five dollar word for a story or plot, that it referred only to photoplays such as we see down at the theatres and that it was one thing which Mary and I didn't have to worry about. Then, when I started to read a bit about movie making, I found "continuity" mentioned all over the place. The first thing I knew, I even found myself talking about it when our friends dropped in, just as if I knew what it was all about. Mary didn't say anything until after they left, but then she asked me if I really did know what I was talking about. "Of course," I said, "but right now I've got to fix the furnace."

So there I was, out on a limb again. I thought I'd give the books one more try, so I looked up the word in our dictionary. "Continuity," it said, "the state or quality of being continuous." What a help! This didn't seem to get me to first base, and I began to think once more it must be something our films didn't have anyway. So I went back to editing, where I felt like an expert.

But it was right there at the editing desk that I made my first discovery about continuity. It wasn't a very startling one, I can see now, but pretty soon the idea began to sink in that this shifting, rearranging and trimming of shots which I was doing must be one way of getting order out of disorder. After all, if something was to be continuous as the dictionary had said, the first step would be to put it in order. Maybe, I thought, continuity is simply a matter of editing, the result that you get by putting in order the scenes that you have made.

It wasn't until I got well into the matter that I found this wasn't the whole story. What I had been working on was a whole batch of odd shots of the family, the dog and some scenes of the neighbors. When it came to the titling, I knew that the idea was to splice in a subtitle each time there was a change of subject. In this way, you can make the picture hang together. I found that the big trouble with my stuff was that there were too many changes of subject. I followed the rule all right, but when I got through I had written seventeen titles to go into about two hundred feet of film. There they were on the editing sheet: Title 1, scene 1; Title 2, scene 2; Title 3, scene 3, etc., with only three or four places where I had managed to find two or more shots to fit after one title.

That didn't seem to make sense on the face of it. This was supposed to be a movie I was making up, not a lot of words illustrated with occasional pictures. Besides, I'd already seen some reels like that at our Lion's Club luncheons, and now I knew why I didn't like them. It was because of all those titles and also because, when they alternated one after another, the picture was tiresome and monotonous. Somehow, the titles seemed to break up the feeling that the picture was a movie, even though they did manage to tie everything together. There must be more than that, I thought, to this business of continuity.

There was all right, but it took quite some time before I began to find out what it was. About a month later came one of our youngsters' fourth birthday, and Mary had asked in some of his kid friends to a party. There were games and so on and then a lot of things to eat, such as cookies and ice cream, which were served at the dining room table. Naturally, I had to take some pictures of the party, which I did pretty well, using my new lighting units and some supersensitive film. But it was out in the dining room that I really caught the best stuff. I had decided in advance that I would have the best chance to get good shots of the kids there, since they were bound to stay put in one place as long as the ice cream lasted. So before the party started I simply put flood bulbs in place of the four regular lamps in our dining room chandelier; they were on as the youngsters trooped in, so it wasn't long before they forgot all about them. Once Mary started bringing in the ice cream, the children paid no more attention to me anyway, and I set up my two double lighting units, one at each end of the room, to round out the illumination.

Well, that was the easiest (and pretty nearly the best) movie making I ever have done. First I started with a general shot, bracing the camera against the side of the French doors opening into the room. Then I tried shooting from the other side, but had to give this up because one of the units was always in the scene. There didn't seem to be anything else that I could do but move up closer. So up I went.

Through the finder, it looked funny at first to see everything so large and close. I was standing across the table, shooting over the heads of two of the kids at my own youngster as he tried to cut the cake. I couldn't have been more than eight or ten feet away from him. At that distance, I found that he just about filled the frame, from above the head down to the table, where you could see his hands and the cake. It was a swell shot, for it was concentrating right on the most important thing happening at the party. After a moment, Mary stepped up and I could see her join in cutting the cake. Here I stopped my shot and moved up still closer until I caught just her hands and arms, with Johnnie's face in the background, eyes popping with excitement.

From then on it was a cinch. I kept moving around the table, getting a close shot here and there of each of the youngsters as they ate their cake and ice cream. After it was all over, I began to wonder if perhaps I hadn't shot too many different angles, but, when I got the film back from processing, I knew that I was all right. At my first screening of the reel, I saw that here was something I had never put in my films before, here was something which seemed to flow along, telling its own story, here was something which really was continuous. Later, when I came to title the birthday reel, I found how right I was. I put in, *No fun without food*, at the beginning of these scenes and that's all. The film itself did the rest.

At the time, I couldn't have told you in a word or two what it was that I had done. Since then, I have been reading some more in my movie books and magazines, and I know now that it was nothing more nor less than a sequence. "The structural unit of motion picture continuity," somebody calls it. He goes on to point out that, if you are going to film anything at all, the way to shoot it is from several differing camera distances and angles—which was just what I had done, only I was so dumb that I had to be forced into it on account of those lights. The usual way, they say, of making up a sequence is to catch the subject first in a long or medium shot, something you call an "establishing scene," because it

[Continued on page 643]

NEWS OF THE INDUSTRY

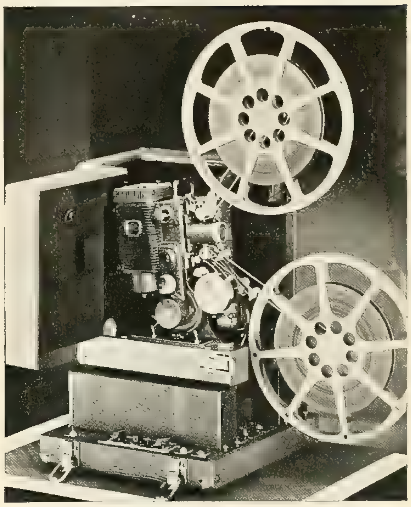
Answers the query "What's new?" for filmer and dealer

RUSSELL C. HOLSLAG, ACL

Robot The most completely automatic of fine miniature cameras that has so far met our attention is this new and compact little instrument that uses 35mm. film and which can do everything that is expected of a precision miniature camera. It is called the Robot and is imported by the Intercontinental Marketing Corporation, 10 East 40th Street, New York. The Robot camera provides for still pictures a fully automatic action of the same type as is used in the average movie camera. In other words, pressing the release on this camera makes the exposure, then immediately winds the film to the next picture and sets the shutter for the next exposure. Thus, the user may make a rapid succession of still pictures, under a given set of conditions, just as fast as he can press the button. It is possible to make four or five a second, if the operator so desires. Of course, the lens and shutter settings are made in advance, just as in a movie camera, and then the Robot will repeat these settings for each picture until they are changed. The camera takes a miniature picture one inch square, and it will expose twenty four pictures with one winding. Daylight loading magazines make for convenient operation, and the total number of pictures to a roll is thirty six. A simplified system of focus setting is incorporated, in which the depth of focus is clearly related to the diaphragm settings. Among the many unusual features is an incorporated, behind the lens filter which, when used, provides automatic exposure compensation. The normal lens supplied is of a short focal length, giving excellent depth of focus, even in moderately close shots. Lenses of other speeds and focal lengths are also available. This miniature camera is especially interesting to the movie maker because of its convenience and because its method of operation is so similar to that of apparatus with which he is familiar.

SPORT PARADE
CASTLE FILMS
CASTLE FILMS
WORLD PARADE
CASTLE FILMS
OLD TIME Movies
News PARADE
SEE
CASTLE FILMS
CASTLE FILMS
CASTLE FILMS

Irving Browning



New Amprosound has triple claw and a high speed rewind

Agfa Ultra To miniature camera workers using 35mm. film, there comes news of a remarkable new emulsion which the maker's tests show to be three times as fast as regular high speed films of the supersensitive type. This is the new Agfa Ultra Speed Panchromatic, which will enable the user to get stills (or 35mm. movies) under lighting conditions heretofore difficult or impossible except by time exposures. Also, by using this film, those with the slower lenses may get results that formerly were possible only with faster objectives. The new film is supplied on an anti halation gray base, with a non abrasive coating especially designed for miniature camera use. It may be had on daylight loading spools and cartridges for well known small cameras or in bulk form. Makers are the Agfa Ansco Corporation, Binghamton, N. Y.

Wrico titler The Wood-Regan Instrument Company, Inc., of Nutley, N. J., makers of the attractive small title writer placed on the market about a year ago, are again in the field with a newly designed and greatly improved product, which enables the amateur to execute all kinds of title lettering neatly and easily. Moreover, the new device is made in two sizes which can be used to letter title cards from the smallest up to those with nine by twelve inch dimensions. This new device brings a practical application of the lettering stencils patented by this company, by means of which anybody, without previous experience, may execute neat and well formed numbers or characters. The stencils come in a varied assortment of type size and style, and, in addition, the outfit includes a composition drawing surface of generous proportions which may be used for any other purpose, if desired. Handy clips hold the title card or paper firmly in position.

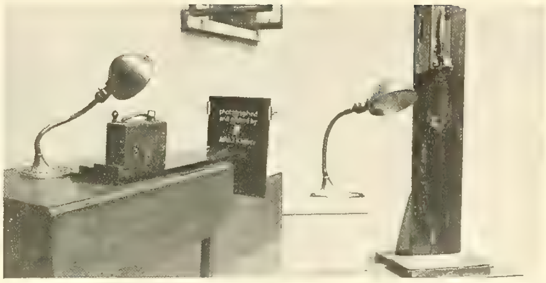
Castle sums up year A fast moving, absorbing cinematic news résumé of the year 1937 will be found in the 16mm. and 8mm. *News Parade of the Year* now released by Castle Films, Inc., 30 Rockefeller Plaza, New York. Available either in silent

[Continued on page 644]

World news events and sports included in Castle releases

Building a home titler

JOHN J. KLABER, ACL



John J. Klaber, ACL

FOR the amateur who makes his own titles, the standard letter sheet, 8½ x 11 inches, is a particularly convenient size. It is a good size for hand lettering, as it does not demand the precision necessary with the small cards that fit the commercial titlers, and it also allows the use of photographic backgrounds, such as MOVIE MAKERS has published in many previous numbers. The minimum focal length for the lenses on many movie cameras is two feet. Consulting a table of lens fields, we find that, at this distance, the field of the ordinary one inch lens is 7 x 9½ inches. This fits the desired sheet nicely, allowing enough space at the edges so that there is no danger of the lens field being larger than the title area.

The essentials of a titler are a support for the title cards, a convenient means of attaching and changing them and an arrangement for holding the camera in correct relation to them. These can be supplied in the simplest possible manner by using materials easily obtained anywhere at small expense.

The titler shown above, which I have built and have used with good results, is designed for the Ciné-Kodak Model B. For other makes, some modifications are necessary, as will be explained presently.

Concise yet full directions which will get results

The camera used has a base 2¾ x 8½ inches. The axis of the lens is 3 inches above the base and 2 inches from the right hand side of the camera; the tripod socket is 3⅜ inches from the front and ⅞ of an inch from the right hand side. From these dimensions and the desired size of the title cards, we design our apparatus, which is intended to be adapted for both horizontal and vertical title shots.

The materials used are:

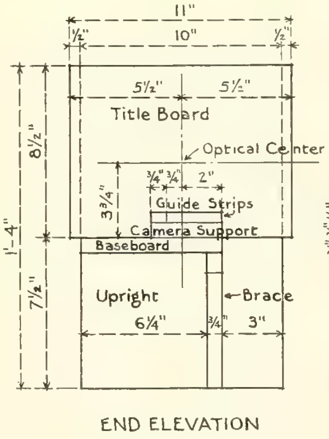
Baseboard: 7" x 2'-9¼" x ¾"
Upright: 10" x 1'-4" x ¾"
Title board: 8½" x 11" x ¼"
Brace: 7½" x 9" x ¾"
Camera support: 3½" x 9¼" x ¾"
Guide strips: ½" x ¾" x 2¾" and ½" x ¾" x 9¼"

Except the title board and the guide strips, all the above material is ordinary ¾ inch shelf boarding. The title board is ¼ inch plywood. This is used because it allows the titles to be held in place with spring clips, intended to hold correspondence, such as can be bought at the five and ten cent store or any stationery shop. These clips will open wide enough to hold a card to a ¼ inch board, but not much more. If the ¼ inch board is omitted, the cards must be attached to the upright with thumbtacks, which is much less convenient.

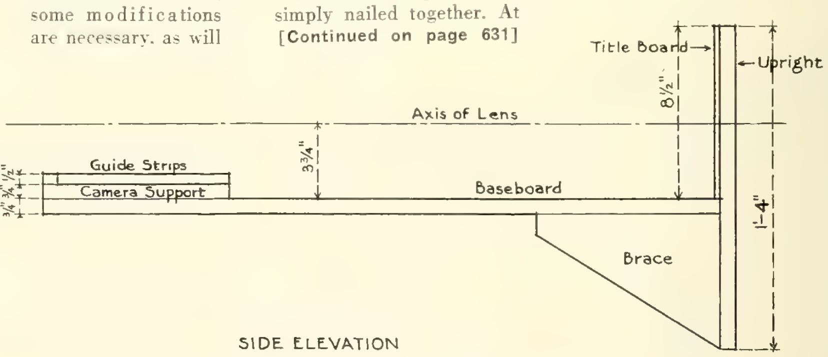
The camera support is needed with this particular camera, because its lens axis is too close to its base. The axis must be raised so that its height above the bottom of the title card is more than half the height of the field of the lens. Adding an extra piece of board is the simplest way of doing this. With cameras whose lens axes are more than 3½ inches above their bases, it may be omitted, which simplifies the job.

The various pieces are simply nailed together. At

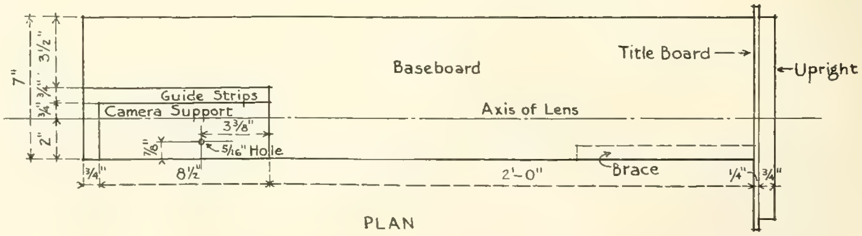
[Continued on page 631]



END ELEVATION



SIDE ELEVATION

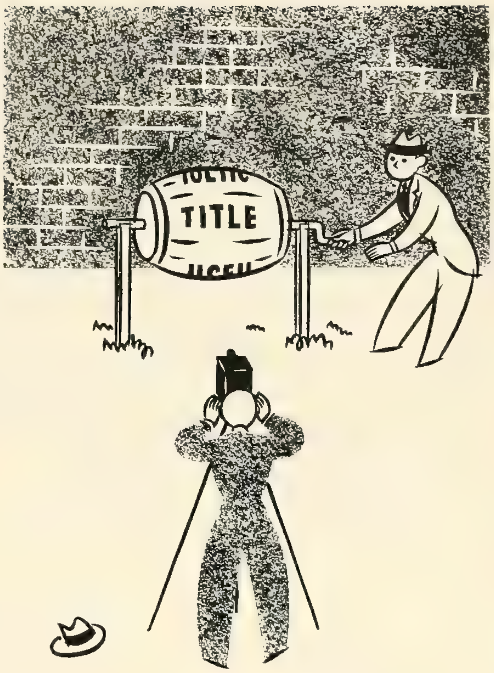


PLAN

Above, the titler used for horizontal and vertical work; below, plans for it

THE CLINIC

Technical suggestions and cine topics for movie makers



FREDERICK G. BEACH, ACL

Clean cap Although a lens cap is an important aid in keeping the lens free from dust, sometimes it collects more dust than could the lens itself and thus it defeats its purpose. It is wise occasionally to dust lens caps out with the brush that is carried for cleaning the camera gate. A fine brush and a book of lens cleaning tissue are almost indispensable to first class movie making.—*Kenneth F. Space, ACL.*

Type case Fred Ursini, ACL, reports that he is using a California style type case for a compartment box to hold film clips during editing. It seems that this particular style of case is very convenient for the storage of coils of film. He attached two cases together with a strip of piano hinge, so that they could be closed to form a box, and he put a small snap lock on one of the open sides, with the result that he has a portable case whose upper part will stand nearly vertical when opened. Gummed paper pasted in the bottom of each type compartment and lettered with numerals supplies the guide to the numbered editing notes which list the subjects.

Barrel title Since a small keg of oil played an important part in *Porpoise Oil,* Dr. Alexander H. Leighton, ACL, who made this well photographed picture, decided to use an empty keg as a title background. This furnished appropriate introductory atmosphere, and revolutions of the keg brought into view the successive captions of the lead title assembly. Although we do not know exactly how Dr. Leighton arranged his setup, we present, in a drawing on this page, an arrangement which could produce the same effect. The lettering would be done in white paint or in a color which is light enough to stand out against the natural wood of the keg. The crank must be turned very slowly in order to give the audience plenty of time to read the first title before the second is brought into view.

Service sheets A new service sheet, *Frame Enlargements,* is ready for distribution and will be sent to any member who requests it. Other current service sheets available are: *Dual Turntable Construction, Depth of Field Tables, Reversal Data, Developer Formulae, A Board for Action Titles, Toning Data, Tinting Data, How to Use Exposure Meters.* These service sheets are sent only in response to a specific request and are not sent automatically. Members may ask for them at any time, but there is no mailing list for these publications as there is for the League's booklets.

Doubting Thomases Evidence that some movie makers do not yet believe that a moving picture taken from a car should be made with the aid of a tripod still continues to appear in films sent in for criticism. Many travel films that are screened contain some very unsteady footage shot from a moving car or train. This is always made with a hand held camera. If you don't believe that a tripod will give steadier results, our challenge is: try it yourself and compare the scene made with the hand held camera with that filmed from a tripod.

Turning the handle brings a new title into camera field

Selecting frames If a 16mm. frame is to make a satisfactory enlargement, it must have certain qualities of which sharpness is the first. Not only must the entire picture be in sharp focus, but also there must be no blurring from fast motion in any part of the scene. Correct exposure is also important. The enlarging process is so delicate that all factors must be right to get passable results, and, if the frame is either over or underexposed, the enlargement will be poor. The film must be clean and free from dirt or scratches. The most minute bit of dust will show quite plainly on the enlargement. The composition of the scene must be one that is not too full of small detail. The simpler the action and the less "busy" the composition, the clearer the resultant still picture will be. Since Kodachrome is not quite so sharp as black and white, these precautions apply with even greater force when color is to be enlarged. Another important consideration in the case of Kodachrome is the fact that the subtle modeling produced by gradations in color in the shadows does not register clearly in black and white. The Kodachrome frame for enlarging should be clear and fairly light in color quality. The tiny 8mm. frames do not give so satisfactory an enlargement as 16mm., but unusually good frames can be enlarged with fair results. Kodachrome in 8mm. is pretty much out of the question if good results are needed. Any frame enlargement will look best on a rough paper, which minimizes the grain and loss of detail.

Negative backgrounds Users of positive film are often faced with the problem of getting a photographic background in negative form on paper, so that lettering may be done in black directly on the background. A very simple method of doing this is to copy the original background with an ordinary still camera for cut film, using bromide paper instead of film. This method allows one to scale down the original background to any size needed for the titler. Bromide paper is quite slow in comparison to film, but it is a very simple matter to make

[Continued on page 633]

Harry S. Smith, ACL

Rockville Cinema Club taking shot in "Notoriety," comedy

AMATEUR CLUBS

What organized groups are doing everywhere

JAMES W. MOORE, ACL

Rockville continues *Notoriety*, noted elsewhere in this number as Honorable Mention award winner in this year's selection of the Ten Best, is the latest in a lengthening series of fine photoplays to be produced by the Rockville Cinema Club, on Long Island. From an original story by the club, the new film was directed, photographed and edited by Harry S. Smith, ACL, who was assisted on lighting by Loren Fairbank. Once more, Virginia Jones and Tom Brennan head a capable cast which includes John and Peg Madigan and Mr. Fairbank. A comedy, the picture runs three reels of 16mm. monochrome.

Contest in Jersey For the second successive year, the *Newark Sunday Call* and the Cinema Club of the Oranges have sponsored a State wide contest for amateur films in New Jersey, according to the announcement of William T. Vanderlipp, ACL, club chairman of the competition. *Vacation by the Gallon*, 16mm. monochrome by W. W. Murphy, took the first prize of fifty dollars in motion picture equipment, with other results as follows: second prize to Vernon Lewis for *Six Gun Justice;* third prize to Dr. Nelson W. Lockwood, ACL, for *Giralda Galaxy*. Honorable mentions were given to *1400 Miles Through History Land* and *Nature's Floral Symphony*, by J. H. Shannon and R. W. Perkinpine respectively. The judges were W. French Githens, president of The Newsreel Theatres, Inc.; Arthur G. Balcom, former director of physical education for the Newark schools; Arthur L. Gale, ACL, editor of MOVIE MAKERS.

Jacksonville joins Twenty four charter members signed the rolls of the recently organized Jacksonville Cinematographers, in Florida, at a meeting which saw the adoption of a constitution and bylaws and the election of officers, as follows: T. D. Bayley, ACL, president; Dr. T. H. Lipscombe, first vicepresident; B. A. Cawthon, second vicepresident; E. L. Bouchell, treasurer; Dr. Gordon King, secretary. The club already is engaged in the production of a local newsreel as a first activity.

News in Westchester Amateur cinema fans in the Mount Vernon, N. Y., community will now be served by the Mount Vernon Movie Makers, an ambitious club group tentatively assembled late last season and now going forward with a full program of monthly gatherings. Meetings are called for third Tuesdays, at 8:00 p. m., in the A. B. Davis High School. Officers for this year are Mrs. Herman L. Winer, ACL, president; Harold James, vicepresident; Grace Donnelly, secretary. Programs now planned include special instruction of interest to 8mm. workers.

Staten Island studies The technique of title writing was the subject of a discussion by James W. Moore, ACL, League club consultant, at a late gathering of the Staten Island Cinema Club, in Port Richmond, N. Y. On the same program, there were screened *Canyon Country*, a two reel monochrome study by club president Frank E. Gunnell, ACL, and *In From The Sea*, 1200 foot, 16mm. sound on film industrial by Fenno Jacobs, ACL, currently announced Ten Best Special Class award winner. A one hundred foot reel of fall coloring in Kodachrome, by Herman A. Andresen, ACL, rounded out the projection. Future plans by the Staten Island club include a members' film contest, to conclude in January, and the production of a local study, tentatively entitled *Highlights of Staten Island*. This will be a composite of several sequences assigned to individual cameramen and edited by a club committee.

Oakland elects At a late meeting of the Greater Oakland Motion Picture Club, in California, new officers were elected for the ensuing year of activity, as follows: Herbert Mitchell, president; Carl Peterson, vicepresident; B. F. Pratt, ACL, treasurer; Raymond O'Connell, ACL, secretary. The annual contest for members' films of this long established club was held during the fall at the Pig 'n Whistle Restaurant, with first award in 16mm. films going to Eugene Ritzmann, ACL, for *These Bloomin' Plants*, and first award in 8mm. pictures to Mr. O'Connell, for *Bay Bridge*. Both winners were in color.

Uptown active Recent committee appointments by the Movie Section of the Bronx-Westchester Camera Club, uptown service group of the New York Telephone Company, name William Entress, ACL, as section chairman and head of the program committee. He will be assisted by T. Ryan and Franklyn Bruckner, ACL, with Gerald F. Gschwind, ACL, as assistant secretary. At a late meeting, the section initiated its policy of special instruction for beginning movie makers, held before the gen-

[Continued on page 642]

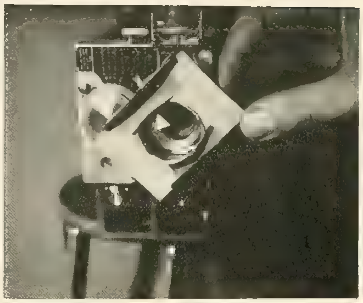
Cine stunts with prisms

RUSSELL C. HOLSLAG, ACL

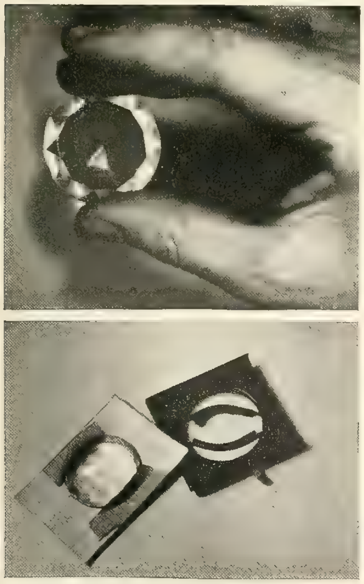
YOUNGSTERS of the General Grant period used to sit on horsehair sofas and gaze with awe at the tinkling prisms of the ornate chandelier. They well knew the magic in these prisms. If you managed to get hold of one, and looked through it, a strange new world was opened to your gaze. All prosaic objects at once became fringed with glowing colors, and, if you tipped and tilted the prism this way and that, objects would become multiplied in the most fascinating way.

No wonder it was fascinating. The regular recurrence of a single unit has always been accepted as one of the canons of design. This effect can be brought to ornament cinematography in a most satisfying way by the use of prisms over the lens or by some such device as the kaleidoscope. Experiments with prisms are especially easy because it is possible to get a very mystifying effect simply by holding the prism in front of the camera lens.

In browsing around some of the "odds and ends" in one of the notion stores of the cloak and suit district, I came upon a glass button, about an inch in diameter, which gleamed up at me from the counter like an eye with many facets. I have treasured it ever since, because it was indeed a multi faceted prism which could produce highly unusual effects. It takes the form of a simple plano convex lens, with the curved surface cast into a number of facets. Meant only to serve as a humble button, it is made of the cheapest glass, with a quality something less than optically perfect. But, nevertheless, it applies a mystery to the lens image that, for some purposes, is highly appropriate. Focus the camera on a row of typewriter keys, then place the multi faceted button before the lens, and presto! the world is filled with gigantic keyboards, repeated row on row. Or, try it on the piano keyboard, and you have a musician's nightmare.



The filter holder is clipped to lens barrel and rotated



Photographs by Russell C. Holslag, ACL

The glass button is mounted to fit a clip filter holder

I wanted to make a mysterious, dreamy title for a sound film I had produced in color, called *Lullaby*. So I took some water colors and painted a simple motif, showing a couple of dark clouds against a deep blue field. I cut stars and planets out of yellow paper and pasted them here and there on the blue.

I propped this card up in front of the camera and turned on the flood lamps, focused the lens sharply on the card through my focusing view finder and then held the prism before the lens. Behold! Mysterious banks of clouds, melting into each other and circled by myriads of stars! The definition was none too sharp, but so much the better for a title background effect. By revolving the prism slowly, moving it from side to side, or by altering the distance of the title card, a multitude of varying effects was to be had.

I chose the one I wanted, then searched around in my collection of accessories and found an old spring clip filter holder, made to take an oblong, graduated filter glass. I cut out a piece of heavy cardboard, of the same shape as the filter glass, to fit in the holder. In the center of this cardboard, I cut out a circular opening, slightly smaller in its diameter than that of the circular prism. To affix and center the prism over this hole, I used small tabs of Scotch tape which adhered to the button at the edges.

The spring filter holder simply clipped on the outside of the circular lens barrel, so that it could be turned around very easily. Having this in readiness, I

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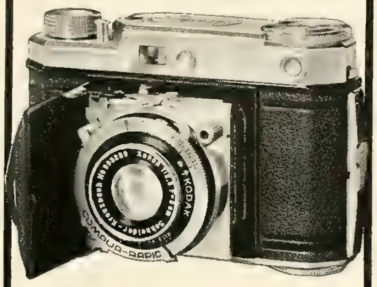

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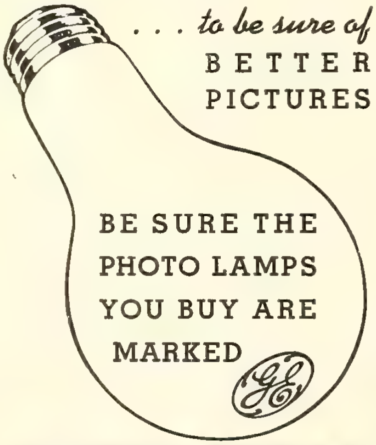

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set up the lights, focused the title background, put the prism in the correct position before the lens, loaded the camera magazine with color film and shot, revolving the prism by the simple expedient of turning the filter holder around by hand.

The result was very satisfying, although, naturally, I had to double expose the title lettering over this moving background before the film could be developed. As I wanted to make sure that the letters would "burn through" the background and be perfectly clear and sharp on the title, for this purpose I made a transparency; that is, I made a surface which showed transparent white letters on a black background, and I shot this with a bright light behind it. The preparation of such a surface involves a little extra work but is worth the trouble.

The letters are first traced in India ink on a piece of matte celluloid or tracing cloth. This is then placed in a photographic printing frame in contact with a process film or plate. After an exposure is made, the original lettering being used as a positive, the process film is developed in any contrast developer, such as hydroquinone. This yields clear letters on a dense black ground, which may be used for transparency title work, as already described.

But, by all means, try a prism for novel effects. Poke around the "five and dime" or the notion counters. Almost any piece of glass, circular or otherwise, if ground in regular facets, may give you these effects—or better ones!

The Ten Best and the Maxim Memorial Award

[Continued from page 603]

the top, and particularly praiseworthy is the way in which the cameraman has involved backgrounds of astonishing natural beauty with foregrounds of interest compelling action.

One comes from a screening of *Primitive Patzcuaro*, by Ralph E. Gray, with an overwhelming impression of pure beauty. Here, in compositions which often echo the Old Masters in their warmth of color and satisfying balance, an amateur movie maker has turned his camera on the simple life about him and found it pleasing. One after another, the magnificent scenes and sequences bring from the spectator that involuntary expression of deep pleasure which is ambrosia even to the great of amateur movies. In *Primitive Patzcuaro*, Mr. Gray has portrayed, with leisure, the life of the Tarascan Indians, remote from civilization in a rarely visited section of Mexico. Although magnificent in its color studies, the film is abundant in human interest as well; in portions devoted to the

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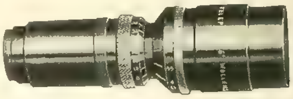

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bright native dances and religious ceremonies, it presents a series of tableaux that are breath taking in their effectiveness.

In From the Sea, produced by Fenno Jacobs for Todd Shipyards Corporation, establishes a precedent this year, for it is the first 16mm. sound film, directly recorded in this medium, to be offered for Ten Best consideration in the Special Class. But the fact that this film carries its own directly recorded sound is only one of its many unusual qualities. It tells an interesting and dramatic story of the manifold activities that make up a working day in a great shipyard, where the monster ships are hauled from their native element without ceremony and attacked by a swarm of workers who specialize in every known form of ship repair. By handling this material with great technical facility and by fine editing tempo, excellent choice of camera viewpoint and a flair for cinematic effectiveness, Mr. Jacobs has succeeded in creating an industrial picture which has a high general interest. Among the many noteworthy sections of this film is the sequence which shows the workers' lunch hour. It is outstanding for its fine cutting and for the dramatic pause which creates a respite from the Titanic activities of the working hours. Interesting also is the sound accompaniment which is an integral part of the film and which, in addition to a spoken commentary and spot recording of shipyard sounds, includes well chosen excerpts from Stravinsky's suite, *The Fire-Bird*, to establish a modern mood.

In *Moulage For Masks*, filmed for Dr. G. A. Peterson, Dr. James E. Bliss presents with satisfying clarity a step by step study of the procedure of producing the facial masks used to guide the operator in making dental restorations. A logical and carefully prepared script, added to finished camera work and exact editing, has created a color picture that gives an amazing amount of information in brief footage. It is a classroom film of notable competence, both because of the logicality of the cinematic thinking that it represents and because of the successful manner in which it always focuses audience attention on significant action. Carefully written titles integrate perfectly with the sequences, and the whole forms as compact a study as could be produced on this subject. At the same time, an eye for color composition and human interest has made the reel attractive from the layman's point of view.

To love a place so well that you can film it so well that the result becomes commercially sought is not the happy fortune of every movie amateur. Waldo E. Austin's *Richmond Under Three Flags* was paid for by the Morris Plan Bank of Virginia, in Richmond, and is distributed by the Virginia Conservation Commission. Here, a man of culture and

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Stewart Warner Hollywood Model with F3.5 lens	E.N.	55.00	**22.50**
Victor Model 3 with F3.5 lens	Good	79.50	**39.50**
Ensign Super Kinamo with F1.5 Plasmat 1" lens, F1.5 Plasmat 20mm. and 3¾" Wollensak lenses	E.N.	327.00	**175.00**
Ensign Super Kinamo with 1" F3.5 Velostigmat lens, also 2" F3.5 and 3¾" F3.3 Velostigmat lenses	E.N.	225.00	**115.00**
DeVry Model 57 with 1" F1.5 Velostigmat lens	Good	75.00	**35.00**
Bell & Howell Filmo 70A with 1" F3.5 Cooke lens	Good	125.00	**39.50**
Bell & Howell Turret Model 70D with 1" F3.5 Cooke lens	Good	212.50	**115.00**
Bell & Howell Filmo 75 with 20mm. F3.5 Cooke lens	E.N.	79.50	**42.50**
Keystone A3 camera with F3.5 Velostigmat lens	E.N.	38.50	**24.00**
Keystone A7 camera with F3.5 Velostigmat lens	Good	48.50	**29.50**
Keystone A7 camera with F1.5 Velostigmat lens	E.N.	78.50	**46.50**
Keystone Model B camera with F3.5 Velostigmat lens	Good	35.00	**19.50**
Cine-Kodak Model B with F3.5 Kodak Anastigmat lens	Good	85.00	**22.50**
Cine-Kodak Model B with F1.9 Kodak Anastigmat lens	Good	150.00	**47.50**
Cine-Kodak Model K with F1.9 Kodak Anastigmat lens	E.N.	100.00	**62.50**
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Agfa Cine camera with 1" F3.5 Velostigmat lens	Good	100.00	**39.50**
Bell & Howell Filmo 121 with F3.5 lens	Good	69.50	**42.50**
Simplex Pockette with F3.5 Ilex lens	Good	65.00	**39.50**
Victor Model 5 Turret Head with F1.5 Dallmeyer lens	E.N.	222.50	**170.00**

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Keystone D-62 with 200 watt bulb	Good	39.50	**19.50**
Keystone A-74 with 300 watt bulb	Good	55.00	**24.50**
Keystone A-72 with 300 watt bulb	E.N.	44.50	**29.95**
Keystone A-75 with 500 watt bulb	E.N.	55.00	**37.50**
Keystone A-81 with 750 watt bulb	E.N.	72.50	**43.50**
Willoscope Sr. with 300 watt bulb	Good	37.50	**19.50**
Kodascope C with 100 watt bulb	Fair	60.00	**17.50**
Kodascope A with 250 watt bulb	Fair	175.00	**25.00**
Kodascope B with 250 watt bulb	Fair	260.00	**49.50**
Bell & Howell 57 with 200 watt bulb	Fair	195.00	**35.00**
Bell & Howell 57 with 250 watt bulb	Fair	246.00	**47.50**
Bell & Howell 57GG with 375 watt bulb	Good	260.00	**72.50**
Bell & Howell LL with 400 watt bulb	Good	252.00	**155.00**
Bell & Howell ST with 750 watt bulb	E.N.	162.00	**107.50**
Bell & Howell JJ with 750 watt bulb	E.N.	252.00	**149.50**
Bell & Howell No. 130 with 1000 watt bulb	E.N.	412.50	**265.00**
Ampro Model A with 400 watt bulb	E.N.	125.00	**69.50**
Ampro Model J with 500 watt bulb	E.N.	140.00	**98.00**
Ampro Model K with 750 watt bulb	E.N.	160.00	**110.00**
Ampro Model KD with 750 watt bulb	E.N.	175.00	**122.50**

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20mm. F2.7 Meyer Trioplan, Fixed Foc., stand. 16mm. mt.	E.N.	45.00	**20.00**
1" F2.7 Wollensak Fixed Focus, standard 16mm. mount	E.N.	22.50	**15.00**
1" F1.5 Wollensak Focusing, standard 16mm. mount	E.N.	50.00	**34.50**
1" F3.5 Cooke Fixed Focus, standard 16mm. mount	Good	25.00	**10.00**
1" F3.5 Carl Zeiss Tessar Focusing, stand. 16mm. mount	Good	60.00	**22.50**
1" F1.8 Cooke Focusing, standard 16mm. mount	Good	82.50	**37.50**
1" F1.5 Meyer Plasmat Focusing in Filmo 70D mount	E.N.	84.50	**40.00**
1" F1.5 Luxor Anastigmat Focusing in stand. 16mm. mt.	Good	50.00	**22.50**
1" F1.9 Dallmeyer Anastigmat Focus. in stand. 16mm. mt.	Good	60.00	**19.50**
2" F3.5 Wollensak Anastigmat Focus. in stand. 16mm. mt.	Good	35.00	**22.50**
2" F1.5 Meyer Plasmat Focusing in standard 16mm. mt.	Good	119.00	**50.00**
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a filmer of exceptional care and refinement has given us his own home, lovingly and interestingly presented, with a happy quota of cinematic ornaments. The pace of this accomplishment is leisurely, as was the Old South, yet its manner is modern, as is the new Richmond. In the title wordings, Mr. Austin is especially fortunate, avoiding banality on the one hand and "fine writing" on the other, with just enough rhetoric to give the flavor of one of the country's most rhetorical centers. The interior scenes of public buildings have been accomplished with an apparent effortlessness that conceals a great deal of effort. Here is the publicity film in its most suave expression.

The following films were awarded Honorable Mention.

Beach Holiday, an 8mm. story in Kodachrome, deserves high praise because of its smooth and interesting treatment of material that is directly within the reach of every movie maker. Made by Raymond O'Connell, this subject is a fine example of natural continuity, done in a simple, straightforward manner. The interior shots, which show the family getting up in the morning, their planning and preparation for a day at the beach and, at the end of the film, their return home, afford excellent examples of good exposure and technical work on 8mm. interior scenes. Many of the transitions are well planned, notably a clever shot which shows the final packing of the picnic hamper at home. Its cover is raised in the kitchen, so that the hamper fills the entire frame. The cover is then lowered, revealing a beach scene in the background. The outdoor work gives an excellent exposition of a day at the beach, complete with swimming, sports and boardwalk amusements.

To produce a clear explanation of just how the modern dial telephone works is a task that would tax any movie maker's ability, or even the united capabilities of any two filmers. Yet, when Kenneth Bloomer and Robert Orr, jr., pooled their movie making and telephone engineering knowledge to make *Behind the Dial*, they produced one of the most competent technical films that Movie Makers staff has ever seen. Clear, flawless photography, combined with a script that was worked out with infinite care, makes the story interesting and complete. Particularly effective are the sequences of the operation of the automatic machinery of the dial systems, in which shots of the encased mechanisms dissolve into scenes of the same mechanisms after the cases have been removed. The camera achieves the effect of an X-ray in revealing what actually happens within a maze of machinery to make the dial system possible. The film represents a tremendous amount of labor and planning, for much of the equipment shown had to be filmed at the telephone

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office late at night when the traffic was very light. This is a documentary film of both educational and entertainment value.

To the producer of *Ducky 'n Busty* must be given the palm of accomplishment for making the first 16mm. cartoon story in Kodachrome that has come to the attention of the League. Plenty of publicity has been given to the immense amount of detailed work that goes into making a theatrical screen cartoon. In Hollywood, this is done by a large staff, but Emile Gallet, producer of this unusual film, performed every bit of the work himself. This included the construction of a special apparatus for shooting color film, frame by frame, the arrangement of proper lighting and designing an alignment device for bringing each separate drawing into correct relationship with its predecessor. In addition, Mr. Gallet, who is an artist, planned the scenario and executed each separate drawing in color. The monumental effort thus involved may be deduced from the fact that there are forty frames to each foot of film and that *Ducky 'n Busty* runs to a length of 400 feet. The subject matter of this amusing cartoon is of the type familiar in theatrical productions, wherein the antics of birds and animals repeat the foibles of humankind. In imaginative color design, fine technical work and sheer achievement in this field, into which so few amateur workers have ventured, Mr. Gallet rates highest praise.

The refreshing story of a voyage by river into the Canadian wilds, presented by F. R. Crawley in *Glimpses of a Canoe Trip*, is really deserving of a less modest introduction than that implied by the word, "glimpses." Here, within one reel, is as comprehensive a movie tale of a trip by canoe as one could desire. The entertaining continuity, based on the natural sequence of events, is not loaded with unimportant detail; instead, footage is conserved for the more interesting episodes involved in paddling and portages. These are given a well rounded treatment that has genuine entertainment value coupled with a freshness of approach born of the enthusiasm of the maker. This sort of thing communicates itself to the audience, especially when photography, editing and titling are as well handled as they are here.

The able talent of the Rockville Cinema Club again has produced an excellent photoplay. In *Notoriety*, the acting of this seasoned group of players sets a high standard for amateurs, and the work of the leading lady deserves special mention. Able direction and camera work help to carry along a story which has a few weak spots in its structure, for the film has a surprising amount of suspense, which is unusual in amateur dramatic ventures. There are several smooth comedy sequences that

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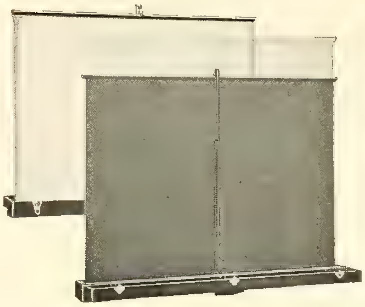

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are extraordinarily well handled, and there are interior scenes of outstanding quality in lighting. The work of this group constitutes a good example to those who feel that good films are made only with elaborate equipment, for this picture tells its story in straightforward, workmanlike sequences filmed with the simplest of accessories.

With *Number Three Arrives,* John Martin carries on the continuity both of his charming family and of his delightful films of them, so ably introduced by his last year's award winner, *A Day with the Young Martins.* Here again are the sure feeling for cinematic story technique, the nicely effective angles and the smooth sequencing which belies any need for titles. Added to these deft and familiar abilities of Mr. Martin's work, the current production brings to light a delightful flair for farce comedy by the harassed father and a family terrier rivaling, on a small scale, the best of Hollywood's canine thespians. Once more, Mr. Martin has proved beyond argument that a well planned family film may be of interest to all who see it.

Porpoise Oil presents a cleverly planned and charming story that shows how the Indians of the upper St. Lawrence region live today and how their ancestors obtained oil from the porpoise of the neighboring bays. Dr. Leighton was fortunate enough to find an old Indian who, in his younger days, had been a champion porpoise hunter, and the picture tells in Kodachrome how the fish was shot and the oil tried. This constitutes an important document of Indian craft that, otherwise, in time would be lost to the world. A touch of humor throughout and a surprise ending serve to spice the film and to make it the excellent study that it is instead of a routine record film. The continuity is well developed and the photography is of good quality.

The majesty of one of North America's greatest rivers is the theme of Walter Downs's *Saga of the St. Lawrence.* Stunning Kodachrome views of this mighty stream picture it from the decks of a river steamer. The ship is used as a mechanism for carrying the continuity theme forward and for providing smooth "trucking" shots of the passing shoreline. Brief stops offered the opportunity for sequences that show the character of the country and its people with the sympathy and understanding of one who knows the region well. These also punctuated the film in a pleasant and interesting fashion. The picture is accompanied by a musical background and some sound effects, all done by double turntable. This is a gracious and capable film of high photographic quality.

The current and widespread revival of interest in cycling is the subject of *Under Your Own Power,* by Sidney Moritz. Carefully planned, attractively photographed in color and neatly edited, the production is a pleasing and happy record of bright days in the summer sun. Mr. Moritz has shrewdly remembered in his film the predominant human interest of this leisured sport, as well as the lovely scenic vistas to which it leads, and has embroidered both of these subjects with distinctive angles and some successful "effect" shots framed by cycle wheels. Amusing, effective and well worded titles in color round out this highly entertaining étude of modern wheeling.

Luc Fauvel is a Norman, and he turned to his own *pays* to contrive as sensitive and trenchant a study of French provincial life, in miniature, done by the medium of film, as did giants like Flaubert and de Maupassant through the medium of words. His *Vieille France* has irony, pathos, humor and plain reporting. It is the tale of an old bonnet maker of Normandy, who goes through her daily tasks, in which she has grown old, but who, at the end of the labor, reviews the past, by means of her photograph album, and meditates on her son, who died on the field of honor in the World War, and on her daughter who has become a great dancer and is far removed from the little Norman village of her origin. Mr. Fauvel accomplishes most by suggestion, by indirect statement and by a kind of insidious comment on life, never more than fleetingly presented. This young Frenchman, now studying at Cambridge, in England, will give us better and more technically well knit pictures as times goes on.

The title of *Pomfret Today,* produced by the T. W. Willard Motion Picture Company, gives a clear impression of the subject matter of this recent addition to the Willard tradition of fine school films. Produced for the Pomfret School, in Connecticut, the picture provides a pleasant portrait of a gracious institution carrying on its work amid settings of quiet beauty. Studies, sports, hobbies and recreation—all are recalled here in sequences marked by a wealth of warm color and distinguished technical ability. A directly planned continuity is neatly edited and adequately titled, in a subject designed primarily for alumni screening.

This year's selection of the Ten Best and Honorable Mentions shows a marked trend to color filming, since it includes thirteen Kodachrome films, seven done in black and white and one in both media. Nineteen of the places in the listing went to 16mm. and two to 8mm. films. Three of the place winners presented pictures scored for musical and sound effect accompaniment, the necessary records for presenting which on double turntables were submitted with the films. One entry was in sound on film. All others were silent achievements.

While the films rated are chiefly to be praised because of their excellence in all phases of cinematography, rather than because of pioneering in technique or subject matter, two important adventures into new fields are to be found, one, the organization of an entire congregation to produce a picture, which amounted almost to a pageant of a historical church, the other, the first Kodachrome animated cartoon to come to the knowledge of the League.

Of these twenty one films, none is the product of any officer, director or staff member of the Amateur Cinema League or of MOVIE MAKERS. While some of the films made by League directors are outstanding accomplishments, such as those of John V. Hansen, ACL, which have won European prizes and have received the accolade of public screening at the Paris World's Fair, the Ten Best is not the place to give them acclaim, because it represents a choice by the staff of the League's organ from pictures that could not, in any way, be considered as efforts within the official family of this magazine.

These films are presented as examples of the best work of the 1937 non theatrical filmers, personal and practical, excluding only one class of non theatrical cinematic effort, those pictures made on 35mm. width, for which the makers received compensation from clients. These were excluded for reasons both of difficulty in reviewing them and because they are generally made by large studios with full staffs and elaborate equipment, which the general run of competitors do not possess.

The Ten Best of 1937 carries forward, by a distinct step, the march of personal movies. The inauguration of the Hiram Percy Maxim Memorial Award lays the foundation for a roster of honor that, through the years, will make the name of the League's Founder an ever living reality and inspiration to those distinguished workers in the eighth art who are with us today and who will come out of the future.

Building a home titler

[Continued from page 622]

the tripod socket location, a hole is drilled, 5/16 of an inch in diameter, and countersunk at the bottom. The fastening is an ordinary stove bolt, with 20 threads to the inch, which fits the standard tripod socket. The bolt should be cut to a length of about 2 inches. You can get these bolts at any hardware store or at the five and ten cent store.

In making horizontal shots, the titler is laid on a table or desk and is allowed to overhang at one end. If the camera has a case of the box type, it is simply laid in place, for it requires no fastening, as its weight is sufficient to hold it in place. The title card is clipped to the

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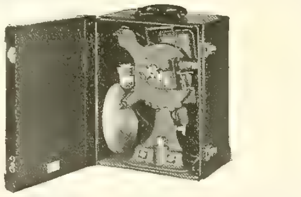

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For a vertical shot, simply stand the titler on end and support the lamp on a box or a pile of books. In this case, the camera must be bolted in place with the stove bolt, as previously explained.

The facility of shooting titles vertically is one of the greatest advantages of this titler, for one can use movable letters, that are simply laid in place, and one can introduce all sorts of small objects into the title area. With a vertical titler, effects, such as turning the leaves of a book to disclose title wordings, are much easier to handle.

If some other make of camera is used, the design of the titler must, of course, be modified to fit it. The camera support may be omitted if the axis of the lens is high enough, and the guides must be arranged to fit the dimensions of the camera. The location of the tripod socket also varies. In the case of some makes, the camera must be bolted down at all times, as its base is not large enough to hold it steady without this precaution. In laying out your titles, be sure that the center of the title is at the same height as the axis of the lens. This will vary for different cameras. As shown in the plan, it is 3¾ inches above the bottom of the title card.

The design of the titler could be modified so that it would lie flat on a table without overhanging. This could be done by extending the baseboard and putting the brace back of the title board. But there is no great advantage in this, and you lose the important facility of making vertical shots.

By using this titler in its two suggested positions, almost any title technique suitable for amateur use is possible. The apparatus is so simple that anybody can make it with practically no expense, and its use is as simple as its manufacture.

Christmas in Kodachrome

[Continued from page 616]

mas. All children have birthdays, they start to school and they like to have a gang around, whose activities can be filmed. Every family has a daily routine, and, as long as it's your family and your picture, it doesn't require an elaborate scenario. Just a little planning to give it continuity, a few titles, short and well placed, and you have it—the family film. I'll still argue that it is the reason why most people buy their first movie outfit.

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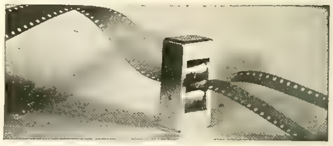

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cinating than outdoor shooting, and easier, in a way, because the lighting and settings are so easily controlled. Children react better to the indoor surroundings, they enter into the spirit of the thing with more enthusiasm, and, after your wife gets used to all the extra lamp cords and reflectors that are in the way, you'll find that the filming goes right along.

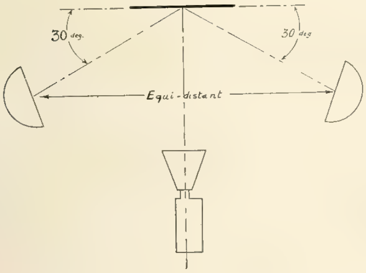
So, by all means, try an indoor family film on Kodachrome. If it has limitations for this purpose not shared by regular panchromatic, I don't know what they are.

The clinic

[Continued from page 623]

one or two tests to get the correct exposure. It must be borne in mind that copying in this way will reverse a picture from left to right.

Title lighting In arranging the illumination for a permanent title making setup, it is important to consider the angle at which the light is to strike the card. It is well to bear in mind the possibility that you may wish to film lettering on a glass or celluloid background. This means that special precautions must be taken to avoid the glaring reflections that may spoil a title. The angle of reflection equals the angle of incidence and, by having the lights well to the side, one can avoid the danger of their images showing on the glass or celluloid that may be placed in front of the title card. The diagram shows a placement of lights that is ideal, both in avoiding reflections and in giving equal illumination on all parts of the card. If one wishes to be accurate, he may place a mirror in the position normally occupied by the title card and thus easily can observe whether or not the images of the lights are reflected.



Placement of lights for a titler that eliminates glare

Certain types of homemade titlers are designed to take backgrounds of several sizes, which necessitates having a sliding base for the camera. The movement of the camera to and from the title card will have no effect on the exposure pro-

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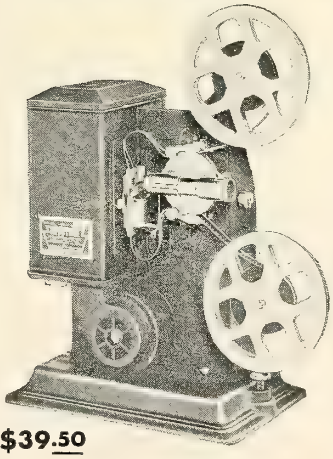

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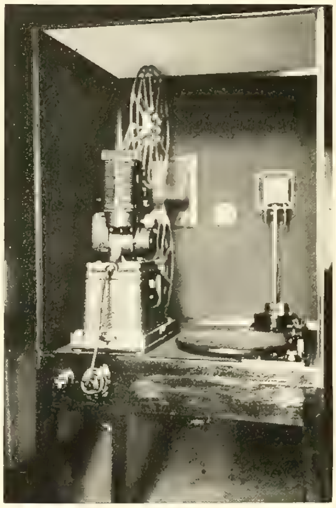
vided the distance from the lights to the card remains unchanged. It is therefore desirable to place the lights so that they will not protrude into the camera field even though the camera may be moved back to the limit of the titler base. By maintaining the lights in an unvarying position, one may always be sure of duplicating the correct exposure, which can be determined by tests. The beams from the lamps should cross each other and, in so doing, they will spread light evenly over the entire surface of the card. —*Charles J. Carbonaro, ACL.*

Sound booth

■ A light wooden booth with plate glass viewing port was made recently by E. Chapiet to facilitate showing sound on film pictures or silent pictures presented with disc sound accompaniment. The box is made with one side open and is large enough to hold both the projector and a single turntable for record playing. A microphone may be used for adding comments to the musical background. The booth is lined with rubber and felt, with the top lining of asbestos, and it effectively muffles projector and turntable noise.



E. Chapiet

Booth to muffle the noise of projector and turntable

Larger reel

Of all the gadgets that I have made for my 8mm. filming, I find the reel holding one hundred feet of film to be the most useful. It is constructed from the core of a standard fifty foot, 8mm. tin reel (see Figure 1) and from the sides of two 16mm., 100 foot reels. Since there must be round holes on both sides of the finished reel, it is necessary to destroy two 16mm. reels to get one side from each. The desired sides are removed from the 16mm. reels by lifting the small prongs, and next the sides are taken very

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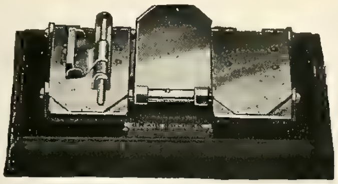

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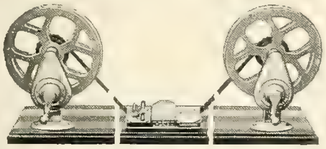

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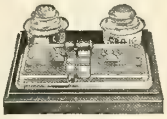

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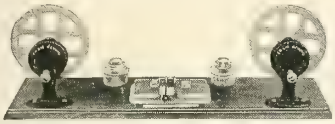

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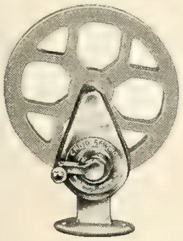

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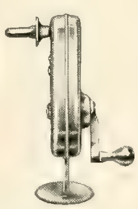

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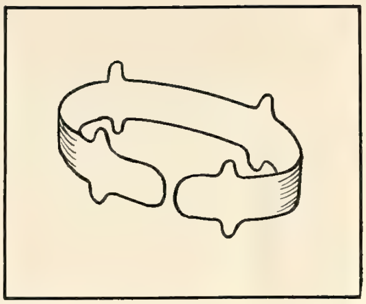

Figure 1

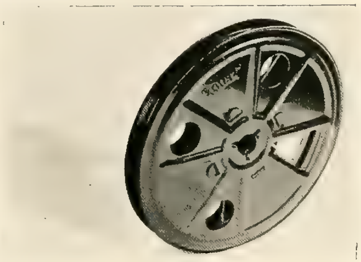

Figure 2

carefully from the fifty foot, 8mm. reel. Care is needed not to break the prongs of the 8mm. reel core, for they are used in constructing the new unit. Slip the prongs through the 16mm. reel sides and bend them back in place. It is necessary to make three small slits in the side of the finished reel so that it will catch on the spindle of the projector. The finished reel is shown in Figure 2.—*Marius W. Hotchewar.*

Run down Before putting the camera away after unloading it, make sure that the spring has run down. While it will not do any great harm if you are not able to do this, still it is good practice to take the strain off the spring and to rest the mechanism while it is not in use.

Film damage Film that has been damaged by faulty projectors or improper threading can sometimes be duplicated and made as good as new. Unless the sprocket holes are badly torn for some distance, this usually can be done. Only the laboratory to which the work is given can judge this point, however, and it is necessary to send it the film before knowing whether the duplicate can be made or not.

Single frame Cameramen who are doing single frame animation or stop motion work should remember that the exposure time given by the single frame button on various cameras is usually about twice that of the normal shutter operation. In other words, if the normal shutter speed, at sixteen frames a second, is one thirtieth of a second, the exposure made with the single frame button would be approximately one fifteenth of a second.

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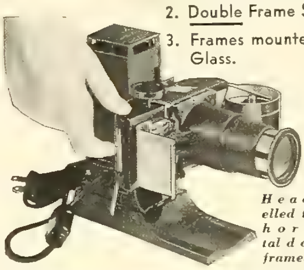

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A trick to film interiors

GEORGE W. CUSHMAN, ACL

WE WERE in the pastor's office, talking about the nearly completed film that I had been making as a record of the church which was shortly to be demolished.

"Now, what we are after," said the pastor, "is a scene of the interior of the large auditorium. We have the small rooms, the basement, the halls and all the outdoor scenes that we want. But, as yet, no movie maker has succeeded in getting a satisfactory picture of the large auditorium."

"Have you tried it before?" I asked.

"Right," he answered, "and the best amateur movie makers in the city have attempted it. They've had all kinds of lights up here and cameras of every description, but, with all their fast films and lenses, they can't get the picture. I don't believe that it can be done!"

"Do you want people in the scene?" I asked.

"All we want is a good picture of the church auditorium—nothing else. They're starting to tear it down next week, and I do so want a shot of the interior to complete our record."

"Mr. Richards," I exclaimed, "I think that I can do it!"

"But how can you?"

"I don't want to say," I replied, "until we see the results, but I think that I can get what you want."

It struck the pastor as a rash promise, and I know he doubted that I could do it. Nevertheless, when I visited him a week later with a projector and a roll of film back from processing, he beamed with excitement. So anxious was he that he hindered more than helped in preparing the projection. But, soon, everything was ready, correctly in place, and the room was darkened. First, there flashed on the screen several scenes of the basement rooms and hallways previously filmed. The Reverend Mr. Richards was pleased and excited; then the scene of the auditorium came on the screen.

There it was, as clear as if it had been made out of doors, and sharp to the tiniest detail! There was the pulpit — even the wood carving was well lighted and clear. What remained of the design of the well worn carpet, which extended down the center aisle, was as plain as were the keys of the pipe organ at the far end of the room.

"My boy, you've done it! Its a success — it's perfect!" I had never seen him smile with such real joy before. He had what he cherished most of all now—a complete record of his first pastorate.

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A "still" of an interior like this can be copied easily on cine film

"Tell me," he fairly shouted. "How did you do it?"

I felt that it was almost an anticlimax to explain the simplicity of the procedure. It was based on a trick that is extremely easy and highly useful at times, although few amateur filmers try it.

On the next day after our first visit of the week previous, I had slipped into the large, dark church, with camera and tripod. There, I set up the tripod at the most advantageous spot; then I placed on the tripod, not my movie camera, but a still camera.

I closed the lens down as far as it would go, thus assuring the maximum depth. The exposure was calculated very carefully, and, to make certain that I would have at least one good picture, I took three different exposures.

No lights were used, for my Photofloods simply would light up the foreground, causing extreme overexposure there, while the pulpit and chancel in the background would have been far too dark. This is exactly what the other cameramen had discovered.

After making the exposures, I hurried home to develop them. I selected the best negative, and, since the negatives were of the miniature variety, I made an enlargement of just the right size to fit my titler. I used glossy paper for the prints, for previous experience had shown that rough paper was not satisfactory for photographs that are to be copied on cine film.

As soon as the enlargement was dry, I placed it in the titler and proceeded to photograph it as if I were making a title. The instruction book that came with the titler told me the correct lighting and exposure to use when copying photographs.

When the film came back from the processing station, minutes seemed like hours until I could darken the room and thread the film. And, then, the shot which had stumped the movie experts of the city had been conquered.

Mexican movie diplomacies

[Continued from page 613]

Such words as *muy bonito, muy bueno, absolutamente perfecto, muchas gracias, adios* or *magnifico*, uttered with the proper gusto, work wonders. But they *must* be sincere, as natives are adept at reading faces, having long ago learned sign language, so it is difficult to say one thing and be thinking another without their being aware of it.

Of course, you will want unposed pictures of the natives watching the fiestas that you are filming. I always carry a miniature camera with me as well as my movie, and I find that, when natural cine shots are a little difficult to get, the still camera is a big help as a counter attraction, so to speak. I set up my tripod with the movie camera on it, all focused on the group or subject that I want, then I walk away and attract attention with my miniature camera; soon, I can quietly step back and start the movie camera going without arousing any self consciousness in the subjects. I have seen tourists walk up to a group of natives, telling them to "smile, walk around, do something" and get about the same results that any one of them would if he told his Aunt Ermintrude to "act natural".

You can no more expect natives to become accomplished movie actors on demand than you can expect it of your home folks who smile into the camera and wave their arms in awkward self consciousness. If you will genuinely smile *with* the Mexicans (not at them), show your appreciation of what they are doing and then thank them sincerely and fully after the picture has been taken, you will be surprised at their responsiveness. If you have secured cooperation which is desirable, then it is no more than right that you should evidence your thanks in a material way, although this is not always necessary and is sometimes refused. Here, you must use your knowledge of human nature. I usually give children five or ten centavos, together with a smile and a pat on the back, and I remark to the parents that they are *muy buenos muchachos.*

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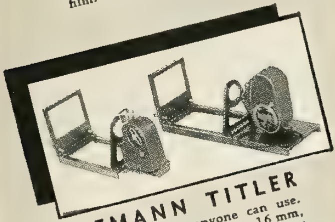

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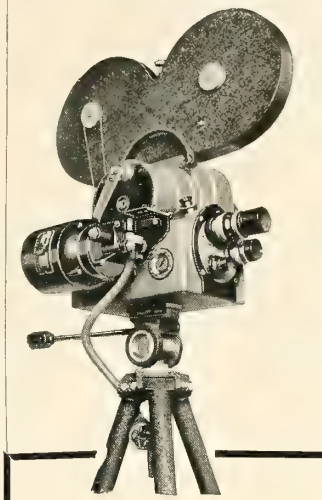

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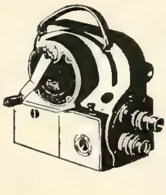

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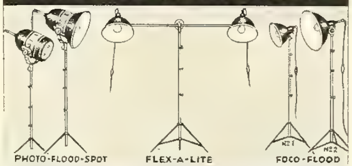

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Of course, a reliable light meter is almost as essential as the camera, as the light varies intensely at high altitudes, and it is a shame to come so far and then to get faulty exposures.

Finally, paste the golden rule in your hat for ready reference—it will pay great dividends south of the Rio Grande.

Get close

[Continued from page 611]

natural; on Christmas Eve, a camera in the room ceases to be important.

There follows a picture of the waiting fireplace, where suddenly Santa appears. He is played by Mother, who is rotund with pillows and disguised by a cherry elfin mask. The sudden appearance, of course, was accomplished by the familiar stop camera trick. Santa grounds his pack and starts to fill the stockings. A closeup of his hands, in my pet snowflake decorated ski mittens, shows a doll being stuffed into the top of the baby's bulging stocking. Now he turns to the tree; he spreads his arms, and lo! as he brings them together the tree is magically bedecked, and dozens of beautiful packages appear beneath it. He then places such important presents as a tricycle and goes off putting "the stump of a pipe" in his mouth. The mask, as Santa turns his head toward the camera, really seems to break into a satisfied smile.

Next comes a near shot of a stairway, down which feet descend. The baby's feet come first, as shy and hesitant at this great moment as any director could have wished. More feet join the procession on the next floor, until all of the family have passed the camera. Variety is given to these two stairway shots by taking one through the banisters, the other head on. Now follow the pictures which every parent, and every proper Uncle and Aunt too, can visualize—the baby, half incredulous, as she first sees the filled stockings, the decorated tree, all the presents and toys — the baby, flitting mothlike, from one thing to another—the baby and her toys.

The Christmas film, which resulted from my inspiration to let closeups tell much of the story, is one of the most succinct and one of the most popular of my family films. Although the closeup technique suggested itself to me first as a good way of presenting a child's impression, it is just as applicable in photographing the purely grownup holiday. But it is obviously important to maintain consistently either the point of view of grownup or of child, if one does not want to make a hodgepodge. The adult does not see Santa Claus; the child pays no attention to the bowl of egg nog. Make the point of view consistent, and it is just as easy to look, through the medium of closeups, at Christmas in a sophisticated fashion as in a sentimental one.

How about that famous tie in a color shot?

Getting started with titles

[Continued from page 617]

I found that it was much easier to arrange the letters if they were right side up from my position seated facing the title board than to try to place them upside down in relation to my viewpoint, which would have been right for the camera. I couldn't see that it would make any difference if they were photographed upside down in relation to the camera. After processing, I could turn the film strip end for end, and then the titles would be right side up. I found out later that I was right, but let me warn you that, if your camera is a little bit out of frame, you can't film upside down without having the frame line show in such shots. For, if the framer on the projector is moved in one direction, to take care of the discrepancy, and then a title

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comes through the projector with an equal discrepancy in the opposite direction, it will exceed the tolerance of the projector, and the frame line will show. You would have to reframe the scene on the screen when each title comes on and after it goes off. If you find that your frame line is off center, better have the camera checked up by its maker.

I was not very certain about the exposure, but I managed to work out the stop that I thought was right by consulting some exposure tables. The letters were white, so I closed down about one stop under the opening that the chart gave for normal subjects, and it turned out that it was right. I did the same thing on my hand lettered subtitles (which, by the way, were done with India ink), for I reasoned that too much exposure would make the mottling on the title card disappear. When the film came back, a hurried projection told me that I had not gone far wrong, and so my splicing began.

It is surprising how a roll of titles adds to the length of a four hundred foot reel. I ended by taking out over fifty feet of material that I had thought indispensable. But it is also surprising how much this helped the picture too! In the future, I determined to allow for title footage when I planned and edited my one reel films.

My first screening of the film with titles showed me several interesting things. One was that my title wordings could be improved. A little study on that score has helped a lot since then. I learned to condense my ideas and also to avoid describing just what people were going to see in the picture following. Another point that bothered me was the centering. It was not perfect, so later I projected a title as a still picture on the screen and, by going close to it, I was able to measure the amount that the wording was off center. I found this to be about the width of two letters. This gave me a basis on which to change the title board on my large titler, and I moved it to one side just the width of two letters, which cleared up my centering problem very nicely.

The exposure on my photographic backgrounds was not exactly right, for there appeared to be a little too much light on the letters, with the result that they did not seem sharp. The background was also a bit too light, so I decided to cut down at least a half stop more the next time that I filmed titles. I made a record of the exact exposure by noting it on the title board, and now I can always be sure of getting just what I want.

The fun began when I showed my newly titled film at the club. If I received one suggestion, I had a hundred. All kinds of letters—paper, wood, celluloid, noodles—and an equal variety of backgrounds were mentioned. The positive film boys tried to make me feel that I didn't have any titles at all, because I

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had used reversal film. I will say that one or two of them had some pretty nice results—clear, white letters on a dead black background—but the rest hadn't done so well. Their titles were rather gray and were difficult to read; the film was blotched and dirty, as if they hadn't used much care in developing it. All in all, I decided that I had turned out a pretty good job. Perhaps they like their blotches and noodles, but I think my simple way is more effective.

I have no doubt that, eventually, I shall get into positive titling, for everybody seems to like to play with it. A lot of my fun comes from "fussing around," although I try to tell myself that I haven't the time for it.

One chap at the club showed me a lettering outfit, the results of which put my own hand work to shame. That is on my cine "want" list. I also plan to investigate a rubber stamp outfit that seems to do a good job. But, for the time being, I shall go slowly and learn to make good, simple titles. Once you get the basic ideas behind good title making, you have the whole story. What you do from that point on is up to your own inventiveness.

Ski rockets

[Continued from page 605]

a mountain to graduate.

It was a big mountain—you know the Alps. All the boys graduated but one. He struck a rock and sat down in the middle of a snow bank.

Title 16. *Four out of five have that tired feeling. Have you? Try skiing. It's good to the last drop!*

Here, I used some stunt men, as should you. Fade out finally on a long pattern shot against the snowy hillside.

Cine problems of outdoor winter

[Continued from page 612]

be sure that foreground items are massive enough to give striking composition or, if they are not massive, that they are familiar enough so that the audience will not wonder whether a dark object is a black bear or a scarecrow.

No special film is needed for winter movie making. Black and white or color, whatever gave you good pictures in summer will give them in winter, if you look to your exposure, your focus and your filters, if filters can be used with the film employed. To change from film of average speed to fast film for outdoor winter shooting is not usually necessary. To be sure, it is serviceable in certain situations, just as in summer. If a summer tennis game is prolonged into early dusk, a roll of supersensitive film will be a life saver; also, in winter, if you want to lengthen out your cine hours beyond mid afternoon, fast film will help you to do it. It may be important to remember that orthochromatic film is relatively slower than panchromatic film in late afternoon because it is much less sensitive to the red light which characterizes that time of day.

Winter subjects are tricky, and here is where the subtlety comes in. A shot down Main Street in midsummer sunlight is likely to yield a satisfactory scene, provided the exposure is reasonably correct. The same scene, taken from the same camera position, in winter can be utterly without any interest whatever, because it may give you only a light gray sky below which are perspectives of indistinct objects, shrouded in an impenetrable photographic gloom. In summer, cinematographic light is like ice cream cones at an alderman's picnic—yours for the asking—but, in winter, we must go hunting for it. It is nearly always present at some time of every cold weather day, but it is a relatively precious possession, to be found with care and then used lovingly. When all is said and done, sunlight and shadow are still important if a beautiful picture is wanted.

Winter abounds in subjects of low key and very slight tonal variation, in which grays merge into browns, and these into blacks. If they are intelligently lighted by getting high spots of illumination on interesting details, you will have a screen triumph. The sun used as a giant "spot" is a valuable ally. What we call bleak nature is not bleak at all, photographically; it is only subtle and difficult to record beautifully.

Snow is the dramatic "heavy" of the winter cine stage. Particularly is it a happy subject for the color filmer, since it abounds in almost the whole gamut of the spectrum. For the black and white winter movie maker, it presents, more than anything else in nature, that finest of all adventures—high key artistry. To get the absolutely "on the button" exposure for a sharply focused snow scene, lighted with a clear winter sun, is to have recorded something of which we may always be proud. Too much exposure, and everything is washed out; a shade under, and the sparkle dies. If you have never tackled high key filming, don't fail to take advantage of the first snowfall of the year, on its sunny day aftermath. Try a little side lighting in order to give relief to the ordinary flatness of snow.

One caution in winter filming may be in order. Winter often brings excessive moisture to the air, which, in turn, keeps dust and smoke in the lower atmosphere. It is useless to try to cut through this with a filter. One must learn to determine when the air is dimmed by blue haze, which will react somewhat to a filter, and when by moisture and dust. General weather conditions will help to determine this.

A last word of counsel to the winter

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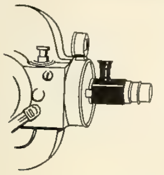

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filmer. Human beings film as well in winter as in summer, out of doors, but, as with other winter subjects, lighting them is a matter for careful determination. Faces are lost in deep shadow, both in summer and in winter and with color or black and white film. Be careful of winter reds in color movies of faces, and take these earlier in the winter day, before the sun is too low.

Winter movies are yours for the taking. But winter movies call for that nice capacity for observation and judgment that is the hall mark of the good filmer.

Meandering light

[Continued from page 604]

two general lights at the side and a little to the front. Again our trusty Photofloods were placed in reflectors. But, in addition, we borrowed a spotlight, since the reflectors do not permit the concentration of light that we needed. Other than on this occasion, we never used more than three Photofloods in reflectors.

Again, the phantom cameraman should have been around, for the tableau created in filming this shot would have rivaled anything Mack Sennett ever did. A friend, who will never again visit our working quarters just to look on, was pressed into service. He was mounted on a high table, none too steady, that had been placed a little back of and beside the camera. He was armed with the spotlight, which he was destined to wave like Oberon's wand. He became something of a contortionist in the process, but we finally succeeded, after many rehearsals, in filming the progress of the light, which first appears on the highest point of the building, plays over it in ever varying lights and shadows and then disappears at the point where it came on. Of course, this makes the sun rise and set in the same place, but then we were just playing at being the sun. There was that and also the very practical reason that our sun's arms weren't long enough, and a spotlight is heavy to wave around in the air. However, it makes an interesting picture, and the idea is there.

The section of our film devoted to ceramics presented the same problem of making static material into a subject suitable for movies. Examples of the art of the ceramic and sculpture studios have been presented a number of times in motion pictures, but, more often than not, still pictures would have been just as effective.

But we wanted very much to include a sequence on ceramics, especially because Glen Lukens, who heads this branch at our University, is internationally known, so we experimented again with moving light. Mr. Lukens's hands, just beginning to work with a lump of clay on the moving potter's wheel, were lighted in very low key with one Photoflood in a reflector, placed at the left of the camera and

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about five feet from the subject. A series of three dissolves follow, with an increase in light each time, until the bowl emerges from under his gently molding hands in its final graceful form. Two Photofloods in reflectors placed quite close provided full lighting for the last of this series of dissolves, the bowl revolving on the wheel as the hands put the finishing touches on it. An unlooked for pattern here appeared beneath the bowl on the wheel itself, which, in the slow spinning, made a spiral design of the dripping water and clay. Firing the bowl is suggested in another series of brief shots dissolving quickly and leading up to the final shot of the ceramics sequence.

For this shot, the bowl was again mounted on the potter's wheel, the bowl by itself. The shot begins in total darkness. A thin crescent of light immediately appears on the right rim. This quickly grows larger and larger, the light moving down into the bowl and casting a shadow on the wheel. This play of light continues in ever changing patterns of shadows, cast by the bowl itself as the wheel revolves and by the movement of light above it, until the illumination finally makes a dramatic exit at the point where it had appeared in a rim of light. This was done with one Photoflood in a hand reflector. It necessitated a number of rehearsals for tempo and for practice in making the shadows fall where they were most effective from the camera's point of view.

This sequence is probably the smoothest in the film. While the use of light in an interesting way contributed a great deal, it is that basic principle of the motion picture, cinematic motion, which really provides the logical progression from one scene to another. But, while there is actual movement on the screen, the real motion is in the mind of the person viewing the film, a succession of ideas created by the pictures he sees before him. Continuity of thought must always be the basis of continuity of motion. That is the principle which is peculiar to the motion picture and probably is the reason it is so satisfying to those of us who find in it a perfect medium of creative expression—a balance of thought with action.

Amateur clubs

[Continued from page 624]

eral program, which featured a discussion on the elements of good movie making, by Philip J. O'Toole, a member of the downtown Telephone Camera Club of Manhattan, ACL. R. C. Darrow, ACL, is president of the Bronx - Westchester group, with J. A. Bauer, secretary.

Tampa takes off In Florida, fifteen charter members have organized the Tampa Amateur Movie Makers, reports Colonel H. S. Wurtele, ACL, first secretary. Other officers elected are Joseph A. Sweeny, ACL, president, and John Hammer, ACL, vicepresident. Early plans of this new group call for the production, on both 8mm. and 16mm. equipment, of publicity reels about Tampa and the Florida west coast, prints of which will be donated to the local Chamber of Commerce for advertising uses.

Color and form Recent programs of the 3 H Camera Club, dual purpose group of Homewood, Ill., have featured a screening of vacation color reels, by E. E. Dillon, ACL, and Mr. Greiss, and a discussion of composition by Mr. Martin, illustrated by well and poorly composed still pictures. Future meetings of this club will be held in Homewood Village Hall, at 8:15 p. m., on second and fourth Tuesdays of the month.

Chicago votes At a late annual meeting, members of the Chicago Cinema Club elected officers and directors as follows: J. P. Fitzwater, ACL, president; Sherman Arpp, ACL, vicepresident; H. G. Aschoff, ACL, treasurer; F. Hessler, secretary. Serving with them on the board of directors are Warren R. Sandage, ACL, Peter S. Bezek, ACL, H. W. Young and C. W. Wyman. Regular programs of this veteran group have featured screenings of *The Amateur Advance*, an evaluation

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of the progress of amateur movies, compiled by the Amateur Cinema League on the occasion of its 1936 Tenth Anniversary Dinner; *Paroled*, by Mr. Aschoff; *Glimpses of the West*, by D. P. Breyer, ACL; *I'll Take It*, by Jerome S. Franks.

In Missouri Members of the Jefferson City Cinema Club unanimously reelected for its second year of activity the club's two officers —E. P. Burch, ACL, president, and Father M. W. Dick, secretary treasurer. Programs this year, however, will be planned and executed by individual club members, appointed a month ahead of each meeting by the president. *In Old Mexico*, by Dr. J. F. Brawley, ACL, was the featured screening at a late gathering.

Eights in D. C. Already a group of 8mm. enthusiasts in the Washington, D. C., community are meeting together informally, and a club is planned for the near future, according to the report of O. S. Granducci, ACL, of that city. Adult 8mm. workers interested in learning more of the group may do so by calling Mr. Granducci, at Wisconsin 3800, or Joseph Gawler, at Emerson 7184 (both Washington numbers), between the hours of six and eight in the evening.

Eights in T. H. The plan, announced earlier in this department, to organize a club of 8mm. movie makers in Honolulu, has borne fruit in the meeting of fifteen enthusiastic filmers, reports Francis C. Williams, ACL, leader in the movement. At the first gathering, *Red Cloud Rides Again*, prize winning production by Dr. F. R. Loscher, of the Los Angeles 8mm. Club, was featured in the projection program, which included also members' films and an 8mm. commercial newsreel of the Hindenburg disaster. Willis Thomas, of the local Eastman Kodak Stores, Inc., addressed the newly formed club on color filming. Mr. Williams heads a constitution committee composed of V. E. Clark and H. H. Hutchison. The club plans semi monthly meetings at the Honolulu Central Y. M. C. A.

He discovered continuity

[Continued form page 620]

lets your audience know where the action is going to happen. But, because this shot is made so far away from the subject, it does not show very clearly what is going on. The idea is then to move in closer to a near view, so that you can see the main action or people from about fifteen feet away. From then on, you're supposed to follow up with a number of still closer shots — closeups and semi closeups, they call them — so that you really can give your audience the gist of the story.

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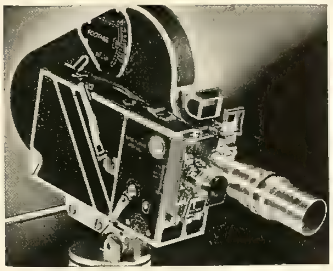

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Exactly what is a closeup? A semi long shot? How much area should these and the other standard movie scenes include?

These familiar terms are often puzzling because they are so difficult to define in words.

In *January* MOVIE MAKERS

the six standard movie scenes will be clearly illustrated with photographs so that any movie maker can determine what they should include.

Here are just a few of the other features of *January* MOVIE MAKERS:

Newsreels need brains . . . Epes W. Sargent, ACL, turns his attention to a neglected phase of amateur works and tells how to enliven the home newsreel.

A tripod made at home . . . E. P. Burch, ACL, contributes ingenious yet very simple plans for building this most important cine accessory.

Sound projection in schools . . . a very complete survey of sound on film projector use and care by Arthur A. Hebert, Jr., ACL. This article amounts to a practical handbook on sound on film projection technique and it represents wide experience with the difficulties of average amateurs.

An article that gives a brand new approach to movie composition is also included in January's offerings. This authoritative discussion, representing the knowledge of a successful artist coupled with movie making experience, is written by Alexander de Canedo, art editor of MOVIE MAKERS.

Don't miss *January* MOVIE MAKERS.

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One advantage of doing all this I discovered myself; it is simply that, when the footage is sequenced, you're never going to find yourself in the difficulty of having to insert a title before every scene. Instead, you always will have enough different shots with which to work in editing so that one title will do for anywhere from fifteen to thirty feet of film at a clip. The other advantage I had to get from the experts in the books, but it seems that, even while you're doing this sequence trick, you add interest and appeal to your film because of the variety it gives. In other words, you keep changing your camera position, to get several different shots to make up the sequence, and, while you do this, you are also giving your audience something new and varied to look at, something taken always from a different position. To put it just once more, your picture isn't all long shots or all medium distance shots, which, no matter how good they might be, seem to get monotonous.

So there I am, started on this business of continuity. I can see now that it is pretty much like the dictionary definition and that it does have something to do with my kind of filming, just as it does with the movies at the theatre. The worst of it is, I've gone just far enough to realize again what I said at the beginning. After you learn one thing, pretty soon you learn how much more you haven't learned, and you have to keep working on it. But I really find it fun, anyway. And, in the meantime, I can tell you that my pictures certainly like the results!

News of the industry

[Continued from page 621]

or sound, this new film includes news shots of the storms and floods in England and America in 1937, labor strikes in the United States, shots of the late John D. Rockefeller, the Soviet fliers' exploit, the Sino-Japanese conflict and many other front page news events.

New Agfa cine lab One day finishing service for all users of Agfa reversible movie film is now available at the new Agfa processing laboratory at 121 Julia Street, Jacksonville, Fla. The new processing headquarters will be fully equipped for rapid and efficient finishing of all types of Agfa reversible films, and residents of the southeastern United States may get the quickest service by sending their Agfa films to this address.

Cine closeups Those who possess fixed focus types of Ciné-Kodaks—the Model E with *f*/3.5 lens or the 8mm. Models 20 and 25 with *f*/3.5 and *f*/2.7 lenses—may now make closeups of subjects at a distance of even less than two feet from the camera. This is done through the use of the new "Z" Ciné-Kodak portrait attachment which is a supplementary lens mounted in a barrel that slips over the regular lens. No increase in exposure is necessary when using these supplementary objectives.

A new and extremely helpful adjunct to film editing is the new Kodascope Editing Bracket for holding spare fifty and one hundred foot film reels. The bracket consists of an upright member, finished in dull nickel, which may be attached easily to the Kodascope rewind or other rewind base. Low in price, this device will be found valuable for keeping film sections handy while rearranging or editing. Makers are the Eastman Kodak Company, Rochester, N. Y.

G-B changes name ■ According to a recent letter received from Gordon B. Zellers, president of the G-B Cine Service, 1771 East 12th Street, Cleveland, Ohio, that firm will henceforth be known as Movie Makers Mart. It will be at the same address.

Willoughby list A new, comprehensive bargain list, including still and movie cameras, projectors and accessories, recently has been published by Willoughbys, 110 West 32nd Street, New York City. The booklet is compact and neatly printed and is available to any inquirer who wishes to ask for it at this well known photographic headquarters.

Haber & Fink Combining many years of experience in photographic service, Harry Haber and Harry Fink, well known in the dealer field, have joined forces in a new retail photographic establishment in New York. This is the firm of Haber & Fink, 16 Warren Street, which all movie and still photographic amateurs are cordially invited to visit for service and demonstration of equipment.

The shutter and associated mechanism of Robot camera

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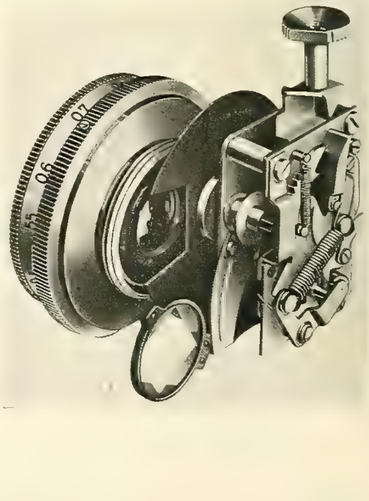

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An international list of the dealers who carry this magazine—VISIT THEM!

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ARIZONA

PHOENIX: Sam's Cigar Store, 127 N. 1st Ave.
TUCSON: T. Ed. Litt, Cor. Congress & Stone.
Martin Drug Co., Congress & Church Sts.

ARKANSAS

FORT SMITH: McCann's, 714 Garrison Ave.
LITTLE ROCK: Jungkind Photo Supply Co., 114 W. Fourth St.

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ANAHEIM: Orange County Drug Co., 300 W. Center St.
ARCADIA: Ericsson's Pharmacy, 1201 Baldwin Ave.
BAKERSFIELD: Edward's Camera Exchange, 1609 19th St.
BERKELEY: Berkeley Commercial Photo Co., 2515 Bancroft Way.
BEVERLY HILLS: Martindale's Library No. 1, 9477 Santa Monica Blvd.
BURLINGAME: Camera Photo Service, 341 Primrose Rd.
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EL MONTE: Anderson Photo Service, 232 W. Valley Blvd.
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Stillman Drug Co., 2001 Van Ness Blvd.
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A. L. Kirkhuff Camera & Movie Supply Co., 123 S. Brand Blvd.
Precision Photo Service, 710 N. Glendale Ave.
HAYWARD: Camera Shop of the Hayward Drug Co., 950 B St.
HOLLYWOOD: Bell & Howell Co., 716 N. La Brea Ave.
Camera Mart, 1652 N. Cahuenga Blvd.
Hollywood Camera Exchange, Ltd., 1600 N. Cahuenga Blvd.
Hollywood Cine Film Distributors, 1431-33 N. Highland Ave.
Richter's Photo Service, 7901 Santa Monica Blvd.
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Ward-Wier Photo Shop, 126 Pine Ave.
Winstead Bros., Inc., 244 Pine Ave.
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Choyei-Do, 122 S. San Pedro St.
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John R. Gordon, 1129 S. Mariposa Ave.
T. Iwata Art Store, 256 E. First St.
Los Angeles Camera Exchange, 1037 S. Olive St.
Los Angeles Film Library, 832 Wilshire Blvd.
R. R. Martindale, 5310½ Wilshire Blvd.
W. L. Martindale, Store No. 3, 317 N. Fairfax Ave.
Martindale's Library, 543 S. Western Ave.
Modern Camera Exchange, 414 W. Eighth St.
Monarch Photo Co., Inc., 1800 W. Pico St.
Peterson's Camera Exchange, 356 S. Broadway.
Victor Animatograph Corp., 2402 W. Seventh St.
Wilshire Camera Co., 3150 Wilshire Blvd.
Wilshire Photo Service, 5115 W. Pico Blvd.
Winter, Inc., 529 W. Sixth St.
MONTEREY: McKay Photo Service, 470 Alvarado St.
NAPA: Levinsons Pharmacy, 948 Main St.
OAKLAND: Camera Corner, 431-14th St.
Eastman Kodak Stores, Inc., 1918 Broadway.
Oakland Camera Exchange, 376 - 14th St.
Sherman, Clay & Co., H. C. Capwell Bldg.
Smith Bros., Inc., 1721 Broadway.
PALM SPRINGS: Ward's Camera Shop, Box 446.
PALO ALTO: Keeble's, 323 University Ave.
PASADENA: Flag Studio, 59 E. Colorado St.
Harold A. Parker Studio, 479 E. Colorado St.
Roger W. Sumner Motion Picture Service, 327 E. Green St.
PINE KNOT: Big Bear Studio, Box 266.
REDONDO BEACH: De Koven Studio, 110 Coral Way.
RIVERSIDE: F. W. Twogood, 3700 Main St.
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Magneto Shop, 1020 - 14th St.
Frank McDougal, 1017 - 10th St.
Douglas Osborn, 1207 K St.
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SAN BERNARDINO: Arrowhead Camera Shop, 610 Third St.
SAN DIEGO: Ace Drug Co., 820 W. Washington St.
Bunnell Photo Shop, 1033 Sixth Ave.
Eastman Kodak Stores, Inc., 419 Broadway.
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Cardinal Pictures, 408 Market St.
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STOCKTON: Logan Studios, 20 N. San Joaquin St.
Nathan Reiman, 528 E. Main St.
TAFT: Justus Studio, 212 Fifth St.

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Home Movie Sales Agency, 259 S. Corona St.
The May Co., 16th & Champa Sts.
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Edmonds, Inc., 915 - 15th St.
Fuller & d'Albert, Inc., 815 - 10th St., N. W.
Robbin's, National Press Bldg., 529 - 14th St., N. W., opposite Willard Hotel.
Sommer's Camera Shop, 1410½ New York Ave., N. W.

FLORIDA

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JACKSONVILLE: C. H. Brown Co., 118 W. Bay St.
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MIAMI: Miami Photo Supply Co., 269 E. Flagler St.
Tropical Camera Stores, 123 Second St., N. E.
MIAMI BEACH: Studio Shop, 1448 Alton Rd.
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The Camera Center, 310 Twiggs St.
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Harcol Motion Picture Industries, Inc., 610 Baronne St.

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Eastport: S. L. Wadsworth & Son, Central Wharf.
Portland: Bicknell Photo Service, Inc., 15 Preble St.
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Lewy Movie Service, 853 N. Eutaw St., at Biddle.
Stark-Films, 529 N. Howard St.
Zepp Photo Supply Co., 3044 Greenmount Ave.
Cumberland: Lichtenstein Pharmacy, 65 Baltimore St.
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Andrew J. Lloyd Co., 300 Washington St.
Jordan Marsh Co., Dept. 79.
Montgomery-Frost Co., 40 Bromfield St.
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Pinkham & Smith Co., 15 Bromfield St.
292-294 Boylston St.
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Stephan Bros., Presentations, 71 Hudson St.
Solatia M. Taylor Co., 56 Bromfield St.
Visual Education Service, 131 Clarendon St.
Braintree: Alves Photo Finishing Service, 14 Storrs Ave.
Brockton: Iris Pharmacy, 238 Main St.
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E. M. F. ELECTRICAL SUPPLY CO., 430 Massachusetts Ave.
Claus Gelotte, Inc., 1290 Massachusetts Ave., Harvard Sq.
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Pittsfield: E. J. Curtis, Inc., 397 North St.
E. C. Kilian, 411 North St.
Salem: North Shore Movie Service, 418 Lafayette St.
Somerville: John H. Derby, Inc., 3 Studio Bldg., Davis Sq.
Springfield: J. E. Cheney & Staff, Inc., 301 Bridge St.
Harvey & Lewis Co., 1503 Main St.
Taunton: A. J. Barker Co., 17-19 Main St.
Westfield: North Side Pharmacy, 34 N. Elm St.
Worcester: J. C. Freeman & Co., 376 Main St.
Harvey & Lewis Co., 513 Main St.
L. B. Wheaton, 368 Main St.

MICHIGAN

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Detroit: Camera Crafters, 8218 Woodward Ave.
Concourse Camera Shop, The Concourse, General Motors Bldg.
Crowley, Milner & Co., Dept. 124.
Detroit Camera Shop, 325 State St.
Eastman Kodak Stores, Inc., 1563 Woodward Ave.
Ford Movie Co., 1659 Ford Ave.
J. L. Hudson Co., Dept. 290.
Metropolitan Motion Picture Co., 117 Fisher Bldg.
Talkies, 1210 Library Ave.
Flint: Flint Camera Shop, 306 S. Saginaw St.
Gardner's Photo Service, 1425 Detroit St.
Grand Rapids: Photo Service Shop, 1 Division Ave., N.
Jackson: Royal Film Service, 125 Michigan Ave., W.
Lansing: Linn Camera Shop, 109 S. Washington Ave.
Monroe: McMillan Printing Co., 13 W. Front St.
Oxford: Oxford Pharmacy, 5 S. Washington St.
Saginaw: Heavenrich's, 301 Genesee.

MINNESOTA

Duluth: Eastman Kodak Stores Co., 3 W. Superior St.
Louis Frerker Co., 12 E. Superior St.
Hibbing: Lenz Drug Store, 307 Howard St.
Minneapolis: Eastman Kodak Stores, Inc., 112 S. Fifth St.
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National Camera Exchange, 5 S. Fifth St.
Northern Photo Supply Co., 521 Second Ave., So.
St. Paul: Courtesy News Co., 389½ Wabasha St.
Eastman Kodak Stores, Inc., Kodak Bldg., 91 E. Sixth St.
H. W. Fisher Photographic Supplies, 381 Minnesota St.
E. B. Meyrowitz, Inc., 358 St. Peter St.
St. Marie Cigar & News Co., 96 E. 5th St.

MISSOURI

Kansas City: Barnard's, 310 W. 47th St.
Calvin Co., B. M. A. Bldg., Union Station Plaza.
Eastman Kodak Stores, Inc., 1010 Walnut St.
St. Joseph: Cook's Camera Shop, 110 N. Eighth St.
St. Louis: Aloe's Optical Co., 707 Olive St.
Eastman Kodak Stores, Inc., 1009 Olive St.
Erker Bros., 608 Olive St.
Famous-Barr Co., Camera Dept., Main Floor, 6th & Olive Sts.
Geo. D. Fisher Optical Co., 915 Locust St.
Foster Book Co., 410 Washington Ave.
Kay's Photo & Optical Co., 212 N. Seventh St.
W. Schiller & Co., 6 S. Broadway.
Scruggs-Vandervoort-Barney, Inc., Dept. No. 551, Ninth to Tenth, Olive and Locust.
Springfield: May Photo Co., Inc., 404-406 E. Walnut.

MONTANA

Bozeman: Alexander Art Co.
Butte: Al's Photo Shop, 42 N. Main St.
Great Falls: Model Pharmacy, 312 Central Ave.
Helena: Jorud Photo Shop, 320 N. Main St.

NEBRASKA

Hastings: Carl R. Matthiesen & Co., 725 W. Second St.
Lincoln: Eastman Kodak Stores, Inc., 1217 O St.
J. G. Kretschmer & Co., 116 S. 13th St.
Omaha: Eastman Kodak Stores, Inc., 1618 Harney St.
J. G. Kretschmer & Co., 315 S. 17th St.

NEVADA

Reno: Skeels Drug Store, 2nd & Virginia Sts.
N. E. Wilson Co., Inc., Masonic Temple, North Virginia St.

NEW HAMPSHIRE

Claremont: Banister Studio, 10 Tremont St.
Laconia: Quimby Drug Store, 522 Main St.
Nashua: Nashua Optical Co., 202 Main St.
Newport: K. E. Waldron, 1 A Main St.

NEW JERSEY

Atlantic City: Eastman Kodak Stores, Inc., 1735-37 Boardwalk.
Bayonne: Marshall Music Shop, 428 Broadway.
Milton Mendelwager, 182 W. 49th St.
East Orange: H. C. Deuchler, 541 Main St.
Jersey City: Hudson County Motion Picture Exchange, 210 Armstrong Ave.
Levy's Sport Shop, 149 Monticello Ave.
Morristown: Ajemian Camera Shop, 18 Park Pl.
Newark: Anspach Bros., 838 Broad St.
L. Bamberger & Co., Market & Halsey St.
Davega-City Radio, Inc., 60 Park Pl.
Firemen's Pharmacy Co., 765 Broad St.
L. Kaltman & Sons, Inc., 303-05 Washington St.
J. C. Reiss, 10 Hill St.
Passaic: Rutblatt Sport Shop, Inc., 38 Lexington Ave.
Paterson: Walker Radio & Elec. Co., 318 E. 33rd St.
Plainfield: Howard W. Boise, Inc., 144 E. Front St.
Princeton: Princeton University Store, On the Campus.
Ridgewood: Aljian Studio, 15 W. Ridgewood Ave.
South Orange: E. A. Wallace, Inc., 1 South Orange Ave.
Trenton: Dwyer Bros., 127 N. Broad St.
Photo Art Co., Inc., 129 N. Warren St.
West New York: Levy's Sporting Goods, Photo Supplies, 693 Bergenline Ave.

NEW MEXICO

Albuquerque: Harold's Photo Shop, 302½ W. Central Ave.
Santa Fe: Capital Pharmacy, Inc., "At the End of the Santa Fe Trail."

NEW YORK

Albany: Albany Camera Shop, Inc., 204 Washington Ave.
Albany Hardware & Iron Co., Broadway at Arch St.
E. S. Baldwin, 32 Maiden Lane.
F. E. Colwell Co., Arcade Bldg., 13 James St.
George A. Young, 151 Central Ave.
Amsterdam: Frank H. Gill, 15 Market St.
Astoria: A. C. Camera Exchange, 34-01 Broadway.
Binghamton: Austin S. Bump Co., 180 Washington St.
L. F. Hamlin, Inc., Photo Supply Dept., 34 Court St.
Stickley's Photo Shop, cor. Hawley and Carroll Sts.
Brooklyn: Abraham & Straus, Inc., Dept. 290, Fulton and Hoyt Sts.
Amateur-Home Movies, 194 Greenpoint Ave.
Alan Benjamin's Film Craft, 931 Flatbush Ave.
Brody's Music Shop, 5660 Myrtle Ave.
Camera Center, Inc., 596 Grand St.
CINE CLASSIC LIBRARY, 1041 Jefferson Ave.
H. B. Kay, 40 Linden St.
Geo. J. McFadden, Inc., 202 Flatbush Ave.
E. B. Meyrowitz, Inc., 255 Livingston St.
PARK CINE LABORATORY, 1250-51st St.
L. E. Schaffert, 1318 Flatbush Ave.
VISUAL INSTRUCTION SUPPLY CORP., 1757 Broadway.
Buffalo: J. N. Adam & Co., 383-393 Main St.
J. F. Adams, Inc., 459 Washington St.
Hauser Bob, 11 W. Tupper St.
Buffalo Photo Material Co., 37 Niagara St.
Chippewa News & Novelty Shop, 19-21 W. Chippewa St.
United Projector & Film Corp., 228 Franklin St.
Flushing: Queens Camera Hospital, 136-14A Roosevelt Ave.
Glens Falls: M. Lapham's Sons, 186 Glen St.
Hempstead: Agnew-Geisler, Inc., 245 Fulton Ave.
Ithaca: Cornell Co-op Society, Barnes Hall.
Treman, King & Co., care of George E. Houghton.
Jamaica: Jamaica Camera Store, 8931-161st St.
Jamestown: Lockwood's Store, Third & Cherry Sts.
New Rochelle: Camera Craft Shop, 673 Main St.
New York City: Aladdin Camera Exchange, 4 E. 32nd St.
American News Co. and its Subsidiaries, 131 Varick St.
Robert Block, 154 E. 47th St.
Bloomingdale's, Dept. 290, Lexington Ave. at 59th St.
Broadway Camera Exchange, 1595 Broadway.
Bronx Camera Exchange & Supply Co., 393 E. 149th St.
Camera Equipment, Inc., 1600 Broadway.
Camera House, Inc., 145 E. 60th St.
Camera-Mart, Inc., 110 W. 40th St.
City Radio, 42 Cortlandt St.
Abe Cohen's Camera Exchange, 120 Fulton St.
COLUMBUS PHOTO SUPPLY, 146 Columbus Ave.
Wm. C. Cullen, Inc., 12 Maiden Lane.
Davega, Inc., 111 E. 42nd St.
152 W. 42nd St.
Empire State Bldg.
Eastman Kodak Stores, Inc., 356 Madison Ave., at 45th St.
235 W. 23rd St.
745 Fifth Ave.
H. & D. Folsom Arms Co., 314 Broadway.
Gall & Lembke, Inc., 7 E. 48th St.
Garden Camera Exchange, 317 W. 50th St.
General Cine Service, 204 E. 18th St.
Gillette Camera Stores, Inc., 117 Park Ave.
Grand Street Camera Exchange, 400 Grand St.
HARVEY'S, 103 W. 43rd St.
Henry Herbert, 483 Fifth Ave.
Charles H. Huesgen & Sons, 22 E. 42nd St.
Korn Photo Supply Corp., 801 Second Ave., bet. 42nd & 43rd Sts.
Lugene, Inc., Optician, Main Store, 600 Madison Ave., bet. 57th and 58th Sts.
Luma Camera Service, Inc., 330 W. 42nd St.
MEDO PHOTO SUPPLY CORP., 15 W. 47th St.
Meta Photo Supply Co., 126 Liberty St.
E. B. Meyrowitz, Inc., 520 Fifth Ave.
Henry Mielke, Inc., 242 E. 86th St.
Motion Picture Camera Supply, Inc., 723 Seventh Ave.
National Cinema Service, 3 W. 29th St.
New York Camera Exchange, 109 Fulton St.
Newman's Camera Exchange, 1192 Sixth Ave.
Parker and Battersby, 46 W. 50th St.
PHOTOGRAPHIC FAIR, LTD., 53 W. 57th St.
RAB SONS, 1373 Sixth Ave.
Schoenig and Co., Inc., 8 E. 42nd St.
Snapshot Stores, Inc., 108 W. 40th St.
75 Exchange Pl.
Frank Tanham & Co., Inc., 9 Church St.
Terminal Camera Exchange, 50 Church St.
Times Bldg. News-Stand, Inc., Times Bldg.
Trinity Talking Machine Co., Inc., 52 Broadway.
United Camera Exchange, Inc., 76 Chambers St.
United Film Libraries, 149 W. 48th St.
John Wanamaker, Inc., Section 156, Broadway at 9th St.
WILLOUGHBYS, 110 W. 32nd St.
WORLD FILM ENTERPRISES, Film Center Bldg., 630 Ninth Ave.
Newburgh: Baxter's West End Pharmacy, 486 Broadway.
Niagara Falls: Century Photo Co., 910 Main St.
Stines Drug Store, 2108 Main St.
Pelham: Kolb & Crawford, 129 Wolf's Lane.
Rochester: Bourbon Film Library, 387 Magee Ave.
Marks & Fuller Co., 44 East Ave.
Paine Drug Co., 28 E. Main St.
Sibley, Lindsay & Curr Co., Kodak Dept.
Rome: Jewell Studio, 154 W. Dominick St.
Saratoga Springs: East Side Pharmacy, 154 Lake Ave.
Schenectady: J. T. and D. B. Lyon, 236 State St.
Syracuse: Francis Hendricks Co., Inc., 339 S. Warren St.
Geo. F. Lindemer, 443 S. Salina St.
Troy: Knowlsons, Inc., 350 Broadway.
Utica: Carl K. Frey, 247 Genesee St.
Edwin A. Hahn, 223-25 Columbia St.
Watertown: Severance Studio, Y. W. C. A. Bldg.
White Plains: Camera-Craft, 147 E. Post Rd.
Yonkers: W. J. Dolega, 242 Nepperhan Ave.

NORTH CAROLINA

Asheville: F and F Fotocraft, 47 Battery Park Ave.
Charlotte: W. I. Van Ness & Co., 213 N. Tryon St.
Winston-Salem: Merry Bee News, 12 E. Fourth St.

(Continued on page 648)

Practical films

Reporting use of personal films in serious fields

■ *Spuds to You* is the explicit title of an all Kodachrome picture now nearing completion for the Boston and Maine Railroad and the Maine Central Railroad Company. A story of the famous Maine potato, the production has been carefully planned and is being filmed by William A. Wheeler, ACL, general representative in Portland of the latter company. Emphasis in the reels will be laid on the agricultural processes, with the railways' part in transporting the vast crops to national markets sketched quietly in the background. Screenings are planned for schools and luncheon clubs.

■ From lonely cabins in the Ozark Mountains to crowded tenements in St. Louis is the proposed physical scope of a three reel, 16mm. propaganda picture now before the cameras for the Missouri Society for Crippled Children. Planned in monochrome and color, the films will attempt to interpret the work of the various agencies and institutions concerned with the welfare of crippled children in Missouri. Supervision of the project has been assigned to Alberta Chase, executive secretary of the Society, who will be aided by the camera work of Dr. J. Archer O'Reilly, organization president, board members in outlying districts and members of the regular staff.

Frame from a film of salmon cannery by A. L. Rogers, ACL

■ Most recent productions to come from the T. W. Willard Motion Picture Company, in New York City, continue that firm's specialty of outstanding color work for leading preparatory schools of the Eastern seaboard. *School in the Berkshires*, running two reels of 16mm. Kodachrome, is arranged in three sections to picture fall, winter and spring activities at Berkshire School, Sheffield, Mass., and has been dressed with full color titles double exposed over familiar campus scenes. In *Westminster School*, made for that institution at Simsbury, Conn., two reels of Kodachrome feature an unusual sequence of aerial material which emphasizes the natural scenic beauty of the location. A third film, still in production, is *Scouting Trails*, now being completed for the National Headquarters of the Boy Scouts of America. Planned for both silent and sound versions, the picture will show the many advantages of troop camping under proper supervision and will be used to instruct scout masters and local troop officials.

Herman A. DeVry, Inc.

Jean Piccard filming model of his stratosphere gondola

■ Featured on the program of the seventh annual convention of the Biological Photographic Association, held in Rochester, N. Y., during the latter part of September, were sixteen papers on the use of motion pictures and still photographs for various medical and scientific purposes. At the annual banquet, Dr. C. E. K. Mees, director of Research and Development of the Eastman Kodak Company, was the chief speaker, and, on the last day of the convention, guests were given, at Kodak Park, a demonstration of making color separation negatives from original subjects and from Kodachrome transparencies. At an earlier session, Harris B. Tuttle demonstrated and discussed filming technique in making Kodachrome medical motion pictures. Anne Shiras, ACL, is secretary of the Association.

■ Illustrating present day methods of caring for homeless, dependent children, a 1600 foot, 16mm. film, made by The Children's Home, in Cincinnati, Ohio, has been shown recently over seventy five times with such success that increased and unsolicited contributions have resulted from the various screenings. The picture has been found to be a most effective means of informing the lay public of current practices in the care of children in the modern institution and in foster homes. The several hundred executives present at the National Conference of Social Work last year complimented the film enthusiastically and commented highly upon its educational value in an important field of social work.

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(Continued from page 646)

OHIO

Akron: Buckeye Cycle Co., 65 E. Mill St.
Metzger Photo Supply Co., 1091 S. Main St.
Metzger's Photo-Art Store, 39 E. Mill St.
News Exchange, 51 So. Main St.
M. O'Neil Co., Dept. 19, S. Main St.
Pockrandt Photo Supply Co., 16 N. Howard St.
Barberton: Wyre's Pharmacy, 220 Second St., N. W.
Canton: Camera Shop, Inc., 531 Market Ave. N.
Cincinnati: Eastman Kodak Stores, Inc., 27 W. Fourth St.
Huber Art Co., 124 Seventh St. W.
L. M. Prince Co., 108 W. Fourth St.
Cleveland: Dodd Co., 1020 Huron Rd.
Eastman Kodak Stores, Inc., 806 Huron Rd.
1862 E. Sixth St.
915 Euclid Ave.
Escar Motion Picture Service, Inc., 10008 Carnegie Ave.
Halle Bros. Co., Camera Dept., 1228 Euclid Ave.
Higbee Co., Dept. 90, Public Square.
Home Movies Studio, Inc., 2019 Euclid Ave.
Z. W. Koby Photo Supply Co., 3240 Superior Ave. at E. 33rd St.
Marshall Drug Co., W. Ninth & Lakeside Ave.
MOVIE MAKERS MART, 1771 E. 12th St.
Columbus: Capitol Camera Co., 7 E. Gay St.
Columbus Photo Supply, 62 E. Gay St.
Foeller's Photo Supply, 567 N. High St.
Don McAlister Camera Co., 73 E. State St.
Dayton: Dayton Camera Shop, Inc., 1 Third St. Arcade.
Malone Camera Shop, 830 N. Main St.
Ohio Cinema Corp., 29 Central Ave.
Fremont: Geo. H. Grob—Camera Shop, 218 Justice St.
Lima: Acme Cine Service, 111 W. High St.
Lorain: Eddy's Pharmacy, 800 Broadway.
Portsmouth: V. E. Fowler, 824 Gallia St.
Steubenville: Beall & Steele Drug Co., 424 Market St.
Toledo: Franklin Printing & Engraving Co., 226-236 Huron St.
Gross Photo Supply Co., 524 Madison Ave.
Sand Beach Consolidated Corp., 823 Board of Trade Bldg.
Toledo Camera Shop, 517 Madison Ave.
Wooster: Snyder Studio Camera Shop, 251 E. Liberty St.
Youngstown: Eastman Kodak Stores, Inc., 7 Wick Ave.
Home & School Movies, 177 Benita Ave.
Zanesville: Zulandt's Drug Store, Widney, cor. Seventh & Main.

OKLAHOMA

Enid: Sanford-Frazier-Stunkle Drug Co., cor. Monroe & Market Sts.
Oklahoma City: Camera Shoppe, 1018 N. W. Eighth St.
H. O. Davis, 522 N. Broadway.
Reeves Camera Store, Perrine Bldg. Lobby.
Veazey Drug Co., 135-7 W. Main St.
Tulsa: Camera Shoppe, Inc., 1213 S. Boulder Ave.
Alvin C. Krupnick Co., 1120 S. Boston Ave.
Rochester Camera Stores Co., 101 E. 4th St.

OREGON

Lakeview: Getty's Photo Studio, 536 G. St. So.
Pendleton: Snelson's Camera Shop, 817 Main St.
Portland: Eastman Kodak Stores, Inc., 709 S. W. Washington St.
Meier & Frank Co., Kodak Dept., Fifth, Sixth, Morrison & Alder Sts.
Sandy's Photo Shop, Inc., 618 S. W. Broadway.
Sherman, Clay & Co., 817 S. W. Alder.

PENNSYLVANIA

Allentown: ***JAMES A. PETERS, COMMERCIAL MOTION PICTURE SERVICE,*** 456 Turner St.
M. S. Young & Co., Bell & Howell, Pathex Rep., 736-40 Hamilton St.
Altoona: Craft and Book Shop, 1627½ Eleventh Ave.
Bethlehem: Dennis Photo Service Co., 49 W. Broad St.
Easton: Easton Sporting Goods Co., Second and Northampton Sts.
Erie: Kelly Studios, 1026 Peach St.
Hanover: E. J. J. Gobrecht, 120 E. Chestnut St.
Harrisburg: James Lett Co., 225 N. Second St.
Johnstown: Johnstown News Co., 115 Market St.
Lebanon: Harpel's, 757-9 Cumberland St.
New Castle: Charles T. Metzler Co., 22 N. Mill St.
New Kensington: R. L. Dyer Motion Pictures and Equipment, 110 Freeport St.
Norristown: Hunsicker's News Agency, 731 Noble St.
Wilson Photo Service, 615 W. Marshall St.
Philadelphia: Camera Shop, 113 S. 52nd St.
Dedaker's Photo Service, 277 W. Mt. Pleasant Ave., Mt. Airy.
Eastman Kodak Stores, Inc., 1020 Chestnut St.,
117 S. 16th St.
H & R Foto Mart, 522 Market St.
KLEIN & GOODMAN, 18 S. 10th St.
Kunz-McCrork Co., 1319 Vine St.
MacCallum Stores, 110 S. 16th St.
P. Rosenfeld, 135 S. 12th St.
Seaboard Camera Stores, Inc., 222 S. 15th St.
Street, Linder & Propert, Physicians' Bldg., N. E. Cor. 20th & Chestnut Sts.
John Wanamaker, Dept. 546.
Williams, Brown & Earle, Inc., 918 Chestnut St.
Pittsburgh: Eastman Kodak Stores, Inc., 606 Wood St.
B. K. Elliott & Co., 126 Sixth St.
Joseph Horne Co., Magazine Dept.
Kaufmann Dept. Stores, Inc., Dept. 62, Fifth Ave.
Penn Camera & Photo Supply, 927 Liberty Ave.
Ryan Motion Pictures, Fulton Bldg.
Wolk's Kamera Exchange, 306 Diamond St.
Walter J. Yenny, 104 Electric Ave., East Pittsburgh.
Reading: Alton E. Bowers, 416 N. Fifth St.
W. F. Drehs, 541 Court St.
Nuebling's, Inc., 847-849 Penn St.
Scranton: Ernest Kiesel - Photo Shop, 621 Spruce St.
Williamsport: C. Frank Hoyer, 312 Market St.
York: Sweigart's Photo Service Shop, 278 W. Market St.

RHODE ISLAND

Pawtucket: J. E. Brennan & Co., 5 N. Union St.
Thomas N. Simpson, Broadway and Exchange St.
Providence: E. P. Anthony, Inc., 178 Angell St.
Metropolitan Photo Supply Co., 33 Aborn St.
Samson's, 35 Portland St.
Starkweather & Williams, Inc., 160 Westminster St.
Westcott, Slade & Balcom Co., 95-99 Empire St.
Westerly: Vars Bros., 8-10 High St.

SOUTH CAROLINA

Charleston: M & M News Co., 363 King St.

SOUTH DAKOTA

Aberdeen: Artz Studios, 416 S. Main St.

TENNESSEE

Knoxville: The Snap Shop, Inc., 615 S. Gay St.
Memphis: Memphis Photo Supply Co., 6 N. Main St.
Nashville: Burke & Co., Photo Dept.
G. C. Dury & Co., 420 Union St.

TEXAS

Amarillo: Fox Drug No. 4, 919 Tyler St.
Austin: Ellison Photo Co., 615 Congress Ave.
Dallas: Eastman Kodak Stores, Inc., 1504 Young St.
E. G. Marlow Co., 1610 Main St.
Thurman Randle & Co., 208 N. Akard St.
Sanger Bros., Inc., Dept. 36.
El Paso: Don Thompson, Inc., Bassett Tower.
Fort Worth: Camera Shop, Inc., 709 Throckmorton St.
Lord Optical Co., 704 Main St.
Houston: Atlas News & Book Store, 922 Main St.
Star Elec. & Eng. Co., Inc., 613 Fannin St.
Texas Photo Supply Co., 1818 Main St.
Lubbock: Mark Halsey Drug Store, 1217 Broadway.
San Antonio: Calpini, Inc., 211 E. Houston St.
Fox Co., 215 Alamo Plaza.
Waco: W. A. Holt Co., Inc., 113-115 N. Fifth St.

UTAH

Logan: Schramm-Johnson Drugs, Main & Center Sts.
Ogden: C. E. Armstrong and Co., 302 - 25th St.
Hess Photo Supply, 2473 Washington Ave.
Salt Lake City: Eastman Kodak Stores, Inc., 155 S. Main St.

VIRGINIA

Bristol: Kelly & Green.
Norfolk: G. L. Hall Optical Co., 257 Granby St.
Richmond: S. Galeski Optical Co., 737 E. Main St.
G. L. Hall Optical Co., 418 E. Grace St.
Thalhimer Bros., Inc., Dept. 60.
Roanoke: Roanoke Photo Finishing Co., 105½ W. Campbell Ave.

WASHINGTON

Bremerton: Pacific Photo Finishers, 203 Pacific Ave.
Everett: Home Portrait Studio, Camera Dept., 2717 Colby Ave.
Pasco: New Pasco Drug Co.
Pullman: Graves Studio.
R. R. Hutchison, Hutchison Bldg.
Seattle: Anderson Supply Co., 111 Cherry St.
Clyed's Camera Exchange, 1102 First Ave.
409 Union St.
Eastman Kodak Stores, Inc., 1415 Fourth Ave.
Lowman & Hanford Co., 1515 Second Ave.
Motion Picture Service, 5512½ University Way.
Sherman, Clay & Co., 1624 Fourth Ave.
J. Warshal & Sons, First at Madison.
Spokane: John W. Graham & Co., Dept. C, 707-11 Sprague Ave.
Lake's Photo Service, N. 14 Wall St.
Leo's Studio, University Pl.
Tacoma: Eastman Kodak Stores, Inc., 910 Broadway.
Walla Walla: Book Nook Drug & Stationery Store, First at Main St.
Wenatchee: Public Drug Co., 37 S. Wenatchee Ave.
Yakima: Charles Lowenthal, 10 E. Yakima Ave.
Joseph Yolo, Motion Pictures & Equipment, Larson Bldg.

WEST VIRGINIA

Charleston: Camera Shop and Photo Supply, 110-A McFarland St.
S. Spencer Moore Co., 118 Capitol St.
Huntington: Honaker Book & News Co., 418 Ninth St.
Wheeling: Rawlings Opticians, Inc., Camera Dept., 62 - 12th St.

WISCONSIN

Appleton: Johnston's Book Store, 311 E. College Ave.
Fond du Lac: Huber Bros., 36 S. Main St.
Green Bay: Stiller Co., Stiller Bldg.
Madison: Photoart House, 413 State St.
Milwaukee: Boston Store, Kodak Dept., Wisconsin Ave. & Fourth St.
W. E. Brown Photo Supplies, 327 W. National Ave.
Eastman Kodak Stores, Inc., 737 N. Milwaukee St.
232 W. Wisconsin Ave.
Harold Francke, 1926 E. Fernwood Ave.
Gimbel Bros., Kodak Dept., Wisconsin Ave. at N. Plankinton Ave.
Photoart House, 844 N. Plankinton Ave.
Schuster's, Camera Dept., Third and Garfield.
12th and Vliet.
11th and Mitchell.
Racine: Red Cross Drug Co., 320 Sixth St.

WYOMING

Sheridan: Davis Art Studio, 134 S. Main St.

UNITED STATES TERRITORIES

ALASKA

Juneau: Ordway's Photo Shop, P. O. Box 2511.

HAWAII

Honolulu: Eastman Kodak Stores, 1059 Fort St.
Hawaii Chemical and Supply Co., 148 S. Beretania St.
Waikiki: Eastman Kodak Stores, 2312 Kalakaua Ave.

UNITED STATES POSSESSION

PUERTO RICO

San Juan: Carbia Bros., 15 Plaza Principal.

OTHER COUNTRIES

ALGERIA

Alger: Kodak-Pathe, S.A.F., 48 Rue d'Isly.

ARGENTINA

Buenos Aires: Casa America Ltda., S. A., Avenida de Mayo 959.
Casa Rodriguez, Maipu 277.
Rosario de Santa Fe: Enrique Schellhas e Hijos, San Martin 764.

AUSTRALIA

New South Wales

Sydney: Filmo Stores, 4th Floor, State Shopping Block, Market St.
Harringtons, Ltd., 386 George St.
Kinelab Film Service, Adams' Bldg., 484 George St., opp. Queen Victoria Market.
Kodak (Australasia) Pty., Ltd., 379 George St.
N. S. W. Bookstall Co., Pty. Ltd., Castlereagh & Market Sts.
Swain & Co., Ltd., Pitt St.

Queensland

Brisbane: Kodak (Australasia) Pty., Ltd., 250 Queen St.
Rockhampton: Kodak (Australasia) Pty., Ltd., East St.
Toowoomba: Kodak (Australasia) Pty., Ltd., Ruthven St.
Townsville: Kodak (Australasia) Pty., Ltd., Flinders St.

South Australia

Adelaide: Kodak (Australasia) Pty., Ltd., 37 Rundle St.

Tasmania

Hobart: Kodak (Australasia) Pty., Ltd., 45 Elizabeth St.
Launceston: Kodak (Australasia) Pty., Ltd., 93 Brisbane St.

Victoria

Melbourne: Charles W. Donne, 118-126 Queen St.
Harringtons, Ltd., 266 Collins St.
Kodak (Australasia) Pty., Ltd., 252 Collins St.

Western Australia

Perth: Kodak (Australasia) Pty., Ltd., 662 Hay St.

AUSTRIA

Vienna: Foto-City, Karntnerstrasse Nr. 45.
M. Leicht, Foto-Kino-Optik, Mariahilferstrasse 117.

BELGIUM

Brussels: "Cinama," Harry Fishman et Cie, Avenue Louise 46a.
J. Van Dooren, 27 Rue Lebeau.

BRAZIL

Sao Paulo: Fotoptica, Casa dos Amadores, Rua Sao Bento 49.

CANADA

Alberta

Calgary: Harry's News and Tobacco Shop, 109 Eighth Ave., W.

British Columbia

Vancouver: Dunne & Rundle, Ltd., 531 Granville St.
Eastman Kodak Stores, Ltd., 610 Granville St.
Victoria: Joseph Sommer & Sons, Ltd., 1012 Government St.

Manitoba

Winnipeg: Eastman Photographic Materials, Ltd., 287 Portage Ave.
Hudson's Bay Co., Inc., Retail Store, Dept. 406

Nova Scotia

Bedford: Bedford Studios, Halifax Co.

Ontario

Ottawa: Photographic Stores, Ltd., 65 Sparks St.
John Powis Co., Ltd., 87 Sparks St.
Toronto: Associated Screen News, Ltd., Tivoli Theatre Bldg., 21 Richmond St., E.
Frank P. Boyce, 192 Sunnyside Ave.
Eastman Photographic Stores, Ltd., 114 Yonge St.
T. Eaton Co., Ltd., College St., Dept. D 15.
190 Yonge St., Dept. D 30.
General Films, Ltd., 156 King St., W.
Lockhart's Camera Exchange, 384 Bay St.
Robert Simpson Co., Ltd., Camera Dept.
J. C. Williams, 5-7 Richmond St., E.

Quebec

Montreal: Associated Screen News, Ltd., 5271 Western Ave. at Decarie Blvd.
H. de Lanauze, 1027 Bleury St.
Eastman Photographic Materials, Ltd., 286 Craig St., W.
Gladwish & Mitchell, Dominion Square Bldg.
Metropolitan News Agency, 1248 Peel St.
Street Photo Supply Co., 1479 St. Catherine St., W.
United Photographic Store Co., 722 St. Peter St.

Saskatchewan

Regina: Bird Films, Ltd., 2325 Eleventh Ave.
General Films Ltd., 1924 Rose St.

CHINA

Hong Kong: Filmo Depot, Marina House, Queen's Rd., Central.
Shanghai: Chiyo Yoko Photo Supplies, 80 Nanking Rd.
Eastman Kodak Co., 185 Yuen Ming Yuen Rd.
Standard Photo Supply Co., 445 Nanking Rd.

CZECHOSLOVAKIA

Prague 2: Kodak Spolecnost S R. O. Biskupsky dvur 8.
Emil Wachtl, Specialists in Cine Cameras, Senovazna 8 and Narodni tr. 26.

DENMARK

Copenhagen K: Bach & Kirk, Vimmelskaftet 38.
Budtz-Mullers Eftf. A/S, Vimmelskaftet 38 A. & B.
Kongsbak and Cohn, Vimmelskaftet 43.
V: Kodak Aktieselskab, Ostergade 1.
S. Skotner, Amalievej 14.

DUTCH EAST INDIES

Java

Batavia Centrum: Kodak Ltd., Sluisbrugplein.
N. V. Boekhandel G. Kolff & Co., Noordwijk 13.
Soerabaia: Kodak, Ltd., Paradestraat 9.

Sumatra

Medan: Cine Art Studio, 38 Huttenbachstraat.
Y. Ebata & Co., 88-90 Kesawan.

EGYPT

Alexandria: Kodak (Egypt) S. A., 23 Cherif Pacha St. and Ramleh Sta.

ENGLAND

Birmingham: Harrisons—Opticians, Ltd., Harrisons Corner, Snow Hill.
Bournemouth: Osborne Saul, Ltd., 117 Old Christchurch Rd.
Bristol: M. W. Dunscombe, Ltd., 5-7 St. Augustine's Parade.
H. Salanson & Co., Ltd., 20 High St.
F. G. Warne, Ltd., 30 Baldwin St.
Cambridge: Turner & Sons (Cambridge) Ltd., The Photographic Dept., 36 Trinity St.
Chester: Will R. Rose, 23 Bridge St. Row.
Harrogate: A. R. Baines, 39 James St.
Kent: Amateur Cine Service, Ltd., 52 Widmore Rd., Bromley.
Leeds 1: Pearson & Denham (Photo), Ltd., 6 Bond St.
Leicester: Wands, Ltd., 29-31 Belvoir St.
Liverpool: Dolland & Aitchison, Ltd., 73 Lord St.
Kodak, Ltd., 70 Lord St.
J. Lizars, 71 Bold St.
London: E. C.: Camera Co., 52 Cheapside.
City Sale & Exchange (1929) Ltd., 84 Aldersgate St.
E. C. 2: City Sale & Exchange (1929) Ltd., The Arcade, Liverpool St.
59 Cheapside.
Horne's Camera Mart, 58 Old Broad St.
E. C. 3: City Sale & Exchange (1929) Ltd., 54 Lime St.
Horne's Camera Mart, 32 Gracechurch St.
E. C. 4: City Sale & Exchange (1929) Ltd., 91-94 Fleet St.
R. E. Schneider, Keystone Distribution Dept., 46 Farringdon St.
N. 13: Camera Craft, Ltd., 446 Green Lanes, Palmers Green.
N. W. 4: Woollons' Cine Service, 254 Hendon Way, Hendon Central.
N. W. 6: S. I. Shoot, 179 West End Lane, Hampstead.
S. W. 1: Camera Co., 320 Vauxhall Bridge Rd.
Kodak, Ltd., 96 Victoria St.
Westminster Photographic Exchange, Ltd., 119 Victoria St.
W. C. 1: Ensign, Ltd., Ensign House, 88-89 High Holborn.
Miscellaneous Trading Co., Ltd., 13-17 New Oxford St.
W. C. 2: Kodak, Ltd., Kingsway.
Sands, Hunter & Co., Ltd., 37 Bedford St., Strand.
Westminster Photographic Exchange, Ltd., 24 Charing Cross Rd.
81 Strand.
W. 1: Bell & Howell Co., Ltd., 13 & 14 Great Castle St., Oxford Circus.
J. H. Dallmeyer, Ltd., 31 Mortimer St., Oxford St.
Wallace Heaton, Ltd., 127 New Bond St., 47 Berkeley St., Piccadilly.
Selfridge & Co., Ltd., Dept. 109, 400 Oxford St.
Westminster Photographic Exchange, Ltd., 111 Oxford St.
W. 8: Wallace Heaton, Ltd., 43 High St., Kensington.
Manchester: J. T. Chapman, Ltd., Albert Square.
National Film Agency, 64 Victoria St.
Newcastle-on-Tyne: Brady & Martin, Ltd., 29 Mosley St.
Nottingham: Bassett Greenwood, 19 Bridlesmith Gate.
Heathcote, 302 Radford Rd.
Scarborough: John W. Gray, 82 Westborough.
Sheffield: Sheffield Photo Co., Ltd., 6 Norfolk Row (Fargate).
Staffordshire: John Martin, 66 Derby St., Leek.
York: G. Coverdale's Sons Ltd., 19-20 Parliament St.

FINLAND

Helsinki 10: Aurora Filmi, Yrionkatu 17A.

FRANCE

Bordeaux: Kodak Pathe S. A. F., 2 Place de Tourny.
Cannes: Kodak Pathe S. A. F., 1 rue Marechal Foch.
Lyon: Cinastam (Bell & Howell, Sub-Agent), 25 Quai Tilsitt.
Kodak Pathe S. A. F., 26 rue de la Republique.
Marseille: Kodak Pathe S. A. F., 37 rue St. Ferreol.
Nice: Kodak Pathe S. A. F., 13 Avenue de la Victoire.
Paris: Amateur Cine Photo Selection, Etabl. J. ChOtard, 20-22 rue Bobillot.
American Photo Service, 59 rue de Chateaudun.
M. Assemat (Bell & Howell Agent), 95 rue des Petits Champs.
84 rue des Petits Champs.
Brentano's, 37 Avenue de l'Opera.
le Grimoire, 182 Blvd. Berthier.
Kodak Pathe S. A. F., 63 Avenue des Champs Elysees.
9 Blvd. des Italiens.
39 Avenue Montaigne.
5 Avenue de l'Opera.
41 Blvd. Respail.
28 Place Vendome.
Photo-Plait, 35-39 rue Lafayette.

FRENCH MOROCCO

Casablanca: Photo-Hall Marocain, Ets. Ratel, 71 Bould. Gare et Bould. Paris, face Theatre.

HOLLAND

Amsterdam: Capi, 115 Kalverstraat.
Filmo Co. of Holland, Spui 8b.
Foto Schaap & Co., Spui 8.
Arnhem: De Booys Fotohandel, Jansstraat, Hk. Jansplaats.
Hague: N. V. Fotohandel ter Meer Derval, Fred. Hendriklaan 196.
Kodak-N. V., Anna Paulownastraat 76.
Hans Nieuwenhuis, 51 van Hoytemastraat.
Rotterdam: Fotohandel "Foka", Admiraliteitsstr. 4-8.
Tilburg: Foto-Kinohandel Veldman, Heuvelplein 22.

HUNGARY

Budapest VII: Hafa, Hatschek es Farkas, Cine Dept., Rakoczi ut 80.

INDIA

Bombay: Continental Photo Stores, 243 Hornby Rd.
Calcutta: Army & Navy Stores, Ltd., 41 Chowringhee St.

IRISH FREE STATE

Dublin C. 1: T. H. Mason, 5-6 Dame St.
Pollock & Co., Ltd., 50 Grafton St.

ITALY

Milan: Kodak Societa Anonima, Via Vittor Pisani N. 6 (129).

JAPAN

Kobe: Honjo & Co., 204 Motomachi 6-Chome.
Kyoto: J. Osawa & Co., Ltd., Sanjo Kobashi.
Osaka: Shueisha, 25 Kitahama 4 Chme, Higashiku.

MEXICO

Chihuahua: American Photo & Stationery, Calle Aldavera 103, P. O. B. 1 Bis.
Mazatlan: American Photo Supply Co., S. A., Ave. Angel Flores 408.
Mexico City: American Photo Supply Co., S. A., Avenida Madero No. 43.
Casa Calpini, S. A., Av. Madero 34, Bell & Howell "Filmo" Agency for Mexican Republic.
Foto Mantel Sucr. R. Rudiger, Apartado 1459, Capuchinas 11.
Branch No. 1: Juarez Ave. No. 66.
Branch No. 2: 16 Septiembre No. 2.
Foto Regis, Sole Agents for Victor Equipment, Ave. Juarez 80.
Monterrey: American Photo Supply Co., S. A., Avenida Morelos 535.
Puebla: American Photo Supply Co., S. A., Ave. Reforma 109.

NEW ZEALAND

Auckland: Eppics, Ltd., 125 Mezzanine Floor, Queens Arcade, Queens St..
Kodak New Zealand, Ltd., 162 Queen St.
Christchurch: Kodak New Zealand, Ltd., 681 Colombo St.
Dunedin: Kodak New Zealand, Ltd., 162 Princes St.
Hamilton: Watson's Camera House, Victoria St.
Wellington: Kodak New Zealand, Ltd., 16 Victoria St.
294 Lambton Quay.

NORWAY

Oslo: A/S Narvesens Kioskkompani, Stortingsgaten 2.
J. L. Nerlein, A/S, Nedre Slotsgate 13.

PANAMA

Panama City: Kodak Panama Ltd., 111 Central Ave.
Lewis Service, Inc., 124 Central Ave.

PERU

Lima: Importaciones Americanas, S. A., Villalta 220-24.

POLAND

Warsaw: M. Arct, 35 Nowy Swiat.

SCOTLAND

Edinburgh: J. Lizars, 6 Shandwick Pl.
Glasgow: Kodak, Ltd., 46 Buchanan St.
C. 1: J. Lizars, 101 Buchanan St.
C. 2. J. Lizars, 381 Sauchiehall St.

SIAM

Bangkok: Prom Photo Studio, New Road, cor. Chartered Bank Lane.

SOUTH AFRICA

Cape Province

Cape Town: Kodak (South Africa), Ltd., "Kodak House," Shortmarket and Loop Sts.
Lennon, Ltd., Adderley St.

Natal

Durban: Kodak (South Africa), Ltd., "Kodak House," 339 West St.

Transvaal

Johannesburg: City Photo House, 52 Kerk St.
Kodak (South Africa), Ltd., "Kodak House," Rissik St.

STRAITS SETTLEMENTS

Singapore: Amateur Photo Store, 109 N. Bridge Rd.
Kodak, Ltd., 130 Robinson Rd.
Singapore Studio and Photo Co., 39 High St.

SWEDEN

Gothenburg: Hasselblads Fotografiska Aktiebolag, Ostra Hamngatan 41-43.
Malmo: Stolten & Son A.-B.
Stockholm: Edv. Nerlien, Aktiebolag, Kungsgatan 19.
A. B. Nordiska Kompaniet, Photographic Dept., Hamngatan 18-20.

SWITZERLAND

Basel: H. Strubin & Co. Cine Service, Gerbergasse 25.
Geneva: Kodak Societe Anonyme, 11 rue de la Confederation.
Louis Stalder (Photo Hall), 5 rue de la Confederation.
Lausanne: Kodak Societe Anonyme, 13 Avenue Jean-Jacques Mercier.
Zurich: Ganz & Co., Bahnhofstrasse 40.
Gimmi & Co. Cine-Service, Stadelhoferplatz (Gottfried Kellerstr. 5).

SYRIA

Beyrouth: Misbah A. K. Itani, Rue Rami, Palais Municipal.

WALES

Cardiff: T. P. Martin, 21 High St.

OLIVER TWIST

KING OF KINGS

THE LAST WILDERNESS

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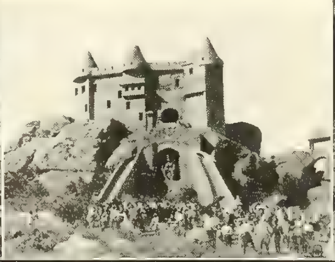
2. JACK AND THE BEANSTALK. In this popular fairy story, the redoubtable Jack the Giant Killer has ever been an admired childhood hero. Here his harrowing adventures are aptly presented, together with dialogue and appropriate musical accompaniment. An interesting sidelight is the hen that laid the golden eggs. Two reels—with a running time of 21 minutes.

3. BABES IN THE WOODS. Being the remarkable adventures of Hansel and Gretel, who wander far from home and meet with adventures in the great forest that are nothing short of terrific. Musical accompaniment to the narrative is largely from Humperdinck's opera, "Hansel and Gretel," and lends much charm to this favorite fairy tale. Two reels—running time, 21 minutes.

1

2



3

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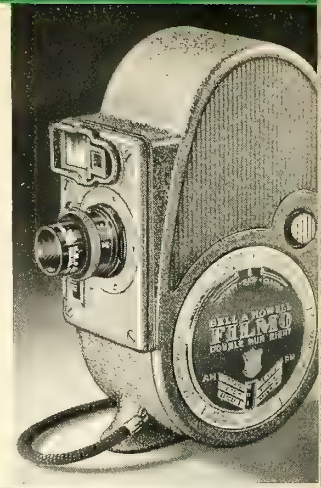

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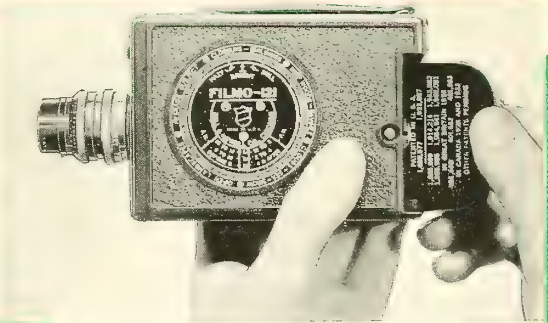

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